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MUSIC

Festival

11th ANNIVERSARY



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Welcome to our 11th anniversary festival



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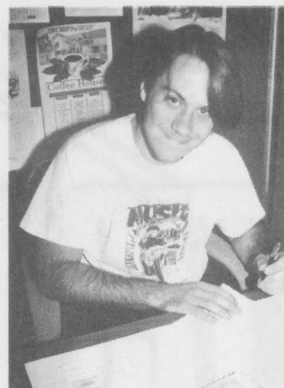
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Roberta Magnusson

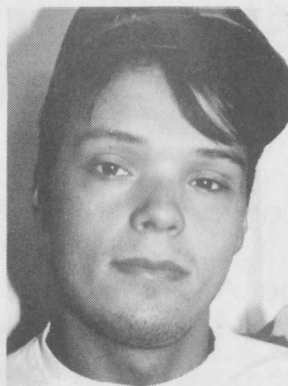


Richard Davis

Workshop Schedules

Patrons who purchase the program book will also be given the festival's workshop schedule.

If you purchased your program book before coming to the festival you must show the book at the gate or to a book seller before you can get a workshop schedule.



Luke Fayant

Our cover

The artist is **Luke Fayant** who has always had a "natural talent to draw" but didn't pursue it seriously until he entered the Environmental Graphic Arts course at the Grant MacEwan Community College. His first entry in the annual competition for the Edmonton Folk Music Festival poster proved a winner for the 21-year-old Edmonton artist.

Lorne McLean, of Sherwood Park, and **Peter Craig**, of Fort MacLeod, were the second and third prize winners, respectively.

ARTISTIC DIRECTOR:

TERRY WICKHAM



Bienvenue, agus Cead Mile Failte (and one hundred, thousand welcomes) to all performers, volunteers and patrons of the 11th annual Edmonton Folk Music Festival.

Long-term festival patrons will notice a slight shift in our programming this year. We have made a move to showcase more music from other continents. This year there are strong African and Celtic components. As good as our festival has become, we are still weak in a number of areas. South America is noticeable by its lack of representation. I will work to improve that next year.

I have also fine-tuned our format. In response to complaints that "there is so much talent, I never get to see all of it," workshops now run for six hours on Saturday and Sunday. This means we gain 21 hours of workshop programming divided among seven stages. The downside is that we lose three hours on main stage, thus making it even harder to choose who plays on our premier stage. Musically, however, it is a good trade off.

Our children's area has been renamed the Family Stage to accurately reflect its focus. Special artistic and technical attention has been given to this area. These improvements, coupled with extraordinary talent, invite the young-and the young at heart.

As patrons, there are a few things you should know. First, many of the performers come to Edmonton for much less than their usual fee. Second, if you are wondering how we can provide all this music for a \$33 Early Bird Weekend Pass, say thanks to the thousand or so volunteers who put this event together and save you money. We have the least expensive ticket prices of any major folk festival. Third, this festival has been programmed not just to entertain but also to inform and challenge you. My personal highlight last year, besides the weather, was the tremendous reception given to the newcomers like Michael Hedges and Capercaille. I am sure this tradition will continue.

While it is fair to say that this line up is an accurate reflection of my own tastes, it is honest to admit that the selections have been strongly influenced by colleagues, friends, family and last year's festival survey.

Word of mouth is our strongest publicity. You will probably read this on a Friday evening. On Saturday morning before you head out for another fantastic day of festival music, call a friend or two and convince them to join us for the best party in Alberta.

Musically yours,

A handwritten signature in dark ink, which appears to read "Terry". The signature is fluid and cursive, written in a style that is both personal and professional.

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It is with great pleasure that, on behalf of the Board of Directors, staff and volunteers, I welcome you to the 11th Annual Folk Music Festival.

Once again the Folk Festival is proud to offer you a musical event that is bound to delight both young and old. The variety and quality of music, the natural beauty of our river valley and a volunteer organization second to none endows this festival with a formula for success that is the envy of outdoor events nationwide.

I invite you to spread your blanket, unfold your lawnchair, relax and enjoy the music, the people and the weekend to its fullest

Kim



General
Manager

**Loro
Carmen**

Welcome to our 11th annual folk music festival!

Thanks to our patrons, sponsors, volunteers, board and staff for all the support and hard work you have contributed to make our festival possible.

To be a better friend to Mother Earth, I have implemented a color-coded garbage system. Please help us keep Gallagher Park clean and place your garbage in the appropriate colored barrel.

A new addition to this year's festival is the food deli – Give us a try and buy your picnic supplies from our deli.

Please do not park in the residential area. The folk festival will provide Park'n Ride service from Bonnie Doon Mall (82 Avenue and 83 Street) on the South Side, and from the old Burns parking lot (120 Avenue and 71 Street) on the north side for the price of \$1 each way.

Bike lock-up is provided on site for those cycling to the festival.

Best wishes to all you folkies. I hope this weekend will hold beautiful memories of a good time with loads of fun!

Loro

Message from the Mayor



To each performer bringing talent and energy to the Edmonton Folk Music Festival, and to each listener dotting the hillside or jamming at the workshop, I offer a warm welcome. May the skies smile on you this weekend.

This festival has gained a deserved reputation as an excellent place for listeners of all ages to experience folk music in all its variety. I'm pleased to hear such diversity will continue and even expand this year. I applaud your decision to invite more international folk artists to join the 65 acts and 200 perform-

ers scheduled to take the stage Aug. 10-12.

I also commend festival organizers for making environmental friendliness a key component of this event, and I urge each of you to do your part to befriend the environment. Edmonton is proud to host the folk music festival as it enters a new decade. I hope your 11th year will blend the old and new in a tuneful, dynamic duo.

Yours truly

J. Reimer

Message from the Minister

The Edmonton Folk Music Festival has become one of the premier events of its kind in North America, with a well deserved reputation for excellence in all areas. My congratulations to all those who, over the years, have worked so hard to such good effect. It is always heartwarming to hear seasoned performers speak in glowing terms of the way they are hosted at Edmonton's *friendly* folk festival.

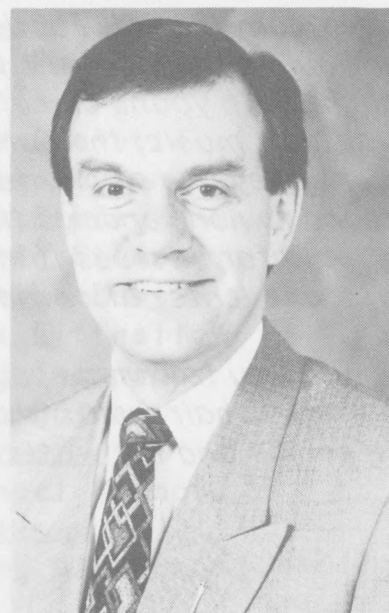
Year after year, audiences on the slopes of Gallagher Park are

treated to a truly incredible lineup ranging across the musical spectrum.

On behalf of the government of Alberta, best wishes for a successful festival blessed with beautiful weather.

Doug Main

Doug Main
Minister of Culture
and Multiculturalism



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* * *

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The Tale of Four Directions is a musical drama that examines the world's environmental issues, specifically Canada's ecological status. Assisted by an original soundtrack, shadow illusions, facial masks, lighting effects, A-Maize Theatre

Productions portray today's poor environmental conditions. The audience is presented with the main areas of concern through native Indian spirits in the form of air, water, fire and earth. As each spirit unfolds, enhanced through vibrant masks and costumes, so does an explanation of how individuals can assist in rejuvenating the world.

* * *

Altan, the husband and wife team of Mairead Ni Mhaonaigh



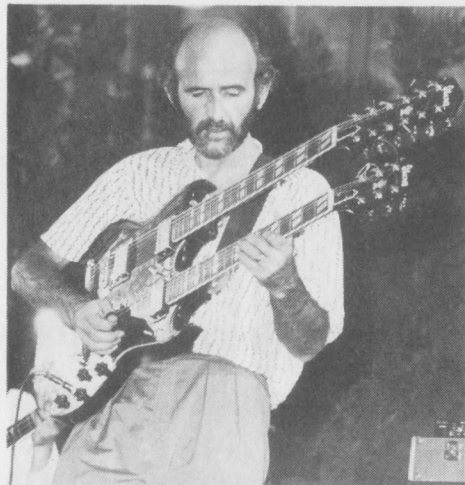
A-Maize Theatre Productions

and Frankie Kennedy represent the very best of the younger generation of traditional musicians in Ireland. Mairead grew up in County Donegal, where she learned songs from family and neighbors. As a singer and fiddler, she has a vast store of rare tunes from her father, a

notable traditional musician. Frankie was born and raised in Belfast, but it was his frequent summer visits to Donegal which prompted his serious interest in traditional music. In a little over 10 years, Frankie has become one of Ireland's most authoritative and influential flute players. Ciaran Curran has played bouzouki with Altan for the past five years. He has earned a reputation as a sensitive and creative performer and is regarded as one of the outstanding accompanists in Ireland today. Altan's guitarist, Daithi Sproule, provides solid and imaginative backing for the band's fiery music.



Altan



Dan Ar Bras

Melody Maker magazine has called **Dan Ar Bras** "one of the world's best guitarists." Born in the Celtic French province of Breton, Dan Ar Bras began his professional career as Alan Stivell's lead guitarist. While with Stivell, he recorded with France's foremost folk-rock group Malicorne. After leaving Stivell, he joined Fairport Convention, replacing Richard Thompson in 1976. In 1977, he went solo and released three-award winning albums for WEA France. Dan Ar Bras is a musical explorer whose limitless imagination and untiring musical curiosity has led him across time and musical genre to an intensely personal, provocative guitar style.

* * *

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Artis the Spoonman

When it comes to playing kitchen cutlery, it has been said that **Artis the Spoonman** is the best at dishing it out. His "culinary" style is not limited to the ordinary spoon-to-knee technique. He transforms his entire body into a whirlwind of activity, slapping silver against his chest, head, thighs, jaw and teeth. His sounds provide remarkable rhythm for rock, folk, jazz, bluegrass, or classical. Artis has shared the stage with Frank Zappa, The Flying Karamazov Brothers, Peter



Battlefield Band

Rowan, Queen Ida and Michael Hedges to name a few. His avant-garde percussion, coupled with his contagious spirit will change your life - or at least your ideas on kitchen cutlery.

* * *

The **Battlefield Band** see their Celtic heritage as neither a myth nor a millstone. Respectful of tradition, they have

led the great resurgence in Scottish music that has been happening since the early '70s. Refusing to be limited musically, they have mixed old songs with their own material, playing them on a unique fusion of instruments - ancient and modern-bagpipes, fiddles, synthesizers, guitars and saxes. They have won many fans through their highly acclaimed albums and have toured extensively. They've worked with the likes of Mike Oldfield, Van Morrison, Paul Brady, and even had an audience with the Pope, playing a jig to a quarter of a million as his helicopter landed in Glasgow. A poll on BBC National Network placed them top band in the U.K. The band members are: Brian McNeill, Alan Reid, Dougie Pincock and Alistair Russell.

* * *



THE BEST OF

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Jennifer Berezan

Jennifer Berezan's musical roots emerged from the Calgary-Edmonton women's community and the political community at large. She has performed at events and benefits for feminist, disarmament, gay, solidarity and labor groups. Her songs awaken and renew social consciousness, spiritual power and commitment to change. A former Edmon-



Boiled in Lead

tonian, Jennifer has been praised in Canada and the United States as a passionate and powerful performer, singer-songwriter and musician. Her music is a dynamic, contemporary blend of folk, rock, and reggae. Chris Webster will be joining Jennifer on backup vocals.

* * *

Get ready for **Boiled in Lead's** "Celtodelic Worldbeat Rock'n'Reel." This Minnesota band began playing traditional tunes with rock'n'roll intensity in 1983. Two albums and changes in members later, the band evolved into a truly world-beat ensemble in 1986, including tunes from Albania to Zimbabwe, Bulgaria to Turkey in their repertoire. The band is

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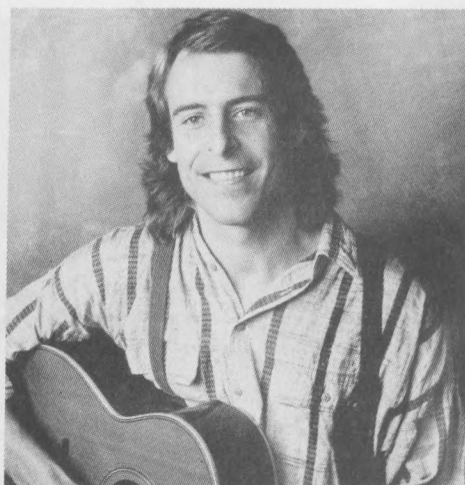
Nanci Griffith

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equally comfortable as an acoustic folk ensemble or as a screaming electric dance band. Boiled in Lead's *From the Ladle to the Grave*, released in 1989 received rave reviews. Folk Roots said the album is "impossible to ignore, in fact it's totally compelling." Their latest work, recorded earlier this year, claims to have music from "Serbia, Albania, Sweden, Thailand, Appalachia and Hell." The album will be released later this year. Boiled in Lead is: Robin "Adnan" Anders, drum kit, doumbek, tapan, percussion; Todd Menton, guitars, vocals, tin whistle, harmonica, bodhran, kazoo; Drew Miller, bass guitar, dulcimer, vocals; and Michel Ravaz, fiddle, mandolins, bouzouki.

* * *

Singer-songwriter L.J. Booth, has been described as "one hell of a yarnspinner and singer." L.J.'s songs are diverse in style,



L.J. Booth

melody and mood. This diversity is not a surprise considering his background. Born in the Philippines, L.J. grew up in Pakistan, India, and the United States. After finishing school, he continued travelling, hitchhiking just about anywhere west of the Mississippi and through Europe. He has played numerous festivals, folk clubs and college campuses from the

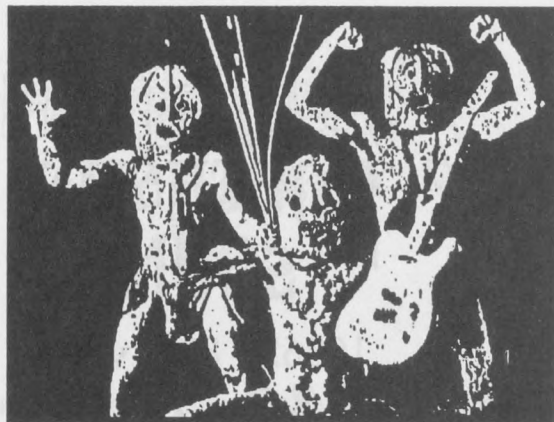


David Bromberg

United States' East Coast to Texas. In 1989 he won Kerrville Festival's New Folk Award. His lyrics, rich in images and stories, are the heart of his songs. L.J. accompanies himself on guitar and occasionally piano.

* * *

David Bromberg has always



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been known as a musician's musician; a sideman extraordinaire. At 13, he began studying guitar. During the 1960s, David started performing full-time in New York when folk music was flourishing in Greenwich Village. It wasn't long before his extraordinary guitar picking and stylistic range came to the attention of a variety of artists such as Bob Dylan, Ringo Starr, Tom Paxton and Chubby Checker. In all, he has played as a sideman on over 100 albums. In 1970, he decided to strike out on his own and recorded several albums. His most recent album, appropriately called *Sideman Serenade* was released in 1989. The album pays tribute to musicians who have played the role of sideman. The album features appearances by Dr. John, David Lindley, Jackson Browne and John Sebastian, among others.

* * *

He has often been referred to as



Solomon Burke

"moralistic, mysterious, mystical, massive and memorable." All apt descriptions of a man known as the bishop, the "King" of Rock'n'Soul. **Solomon Burke** started his career at the age of seven, doing a weekly radio broadcast. By the age of 12, he was known throughout the East Coast and southern United States as the wonder boy preacher. In 1954,

his million seller *Christmas Presents from Heaven* launched his recording career. Together with Sam Cooke, Otis Redding, Ray Charles and James Brown, he took the secular world by storm in the early '60s and pioneered a new music, combining equal elements of gospel, country, and rhythm and blues, which came to be known as soul music. In the late '60s, MGM appointed Solomon president of MBM Records and Television Productions. His extensive experience in the entertainment business and in the ministry rewarded him with a successful three-year television series and branched into motion picture scoring. In the '70s he was given a lifetime appointment as bishop of the church founded by his grandmother. Under his leadership, House of God For All People and the Worldwide Centers of Life and Truth have launched campaigns against hunger, the homeless, child abuse and drug

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abuse. In 1981 and 1982 he recorded two sensational gospel albums. He has also appeared in numerous TV shows and movies, including the *Blues Brothers* and *The Big Easy*. He is the father of 21 children and lives in Los Angeles, where he presides over the headquarters of his church, which boasts a membership of 60,000 worldwide.

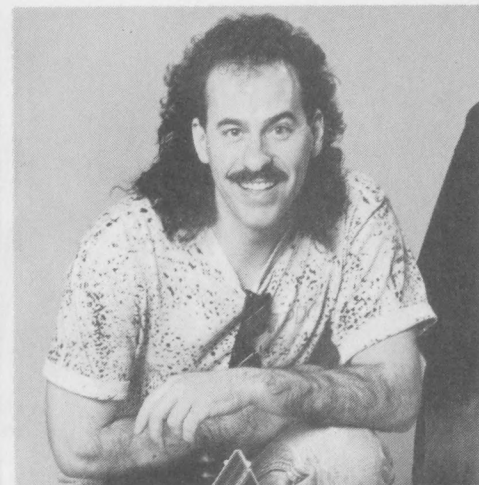
* * *

Although **Carmen Campagne** makes her first visit as a solo artist to the Edmonton Folk Music Festival, she is no stranger to the folk circuit. This singer, songwriter, elementary school teacher and mother of two was raised in a family of singers from Willow Bunch, a small francophone town in southern Saskatchewan. Carmen and her brother, five sisters and their father were the talk of the town when they performed at local gather-



Carmen Campagne

ings. One by one, the Campagnes moved to Winnipeg to pursue a university education. The move was also the start of the folk group, Folle Avoine. In 1986, Carmen left Folle Avoine to pursue a teaching career in French immersion and to start a family. Before long, Carmen was back in the studio recording lullabies with Connie Kal-dor for Fred Penner's label Oak



Jacques Chauvin

Street. *Lullaby/Berceuse* was an instant success, winning a 1989 Juno Award for best Children's Album and a Parent's Choice Award in the United States.

* * *

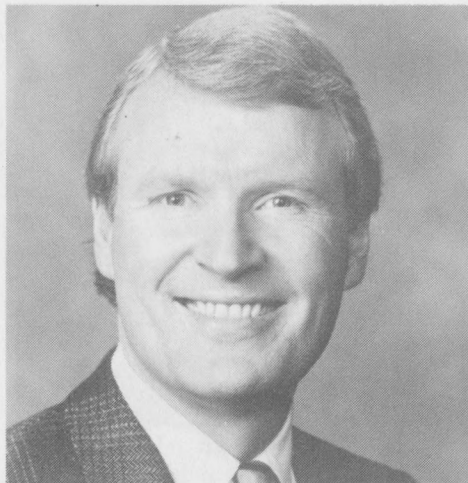
A spirited Franco-Albertan, **Jacques Chauvin** is a talented singer-songwriter and per-

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Bob Chelmick

former for children of all ages as well as the young at heart. The success of *Je Suis Un Petit Enfant* (K-6) and *Notre Vie Est Une Chanson* followed by Chauvin's *Spectateur* and *Les Blues de Hamburger* has had an extraordinary impact on audiences of all ages. His French and bilingual performances have widened cultural horizons and deepened the understanding of his audiences everywhere.

* * *

Bob Chelmick is best known in Alberta as a television news journalist. Yet, he actually began in broadcasting as a folk singer in 1966. Bob was 16 and the lead singer in the Town Criers, a high school group singing on local TV in Sault St. Marie. By the early '70s, he was programming roots music at CKUA, where he also produced sessions with people like Bruce

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Shawn Colvin



Crash Test Dummies

Cockburn. In the early '80s he hosted CBC's *Simply Folk* from Calgary and was nominated for an Actra Award for his work. Over the past five years he has also become known as a visual artist and has exhibited his photographs in Alberta and Eastern Canada. Bob is one of this year's master of ceremonies.

* * *

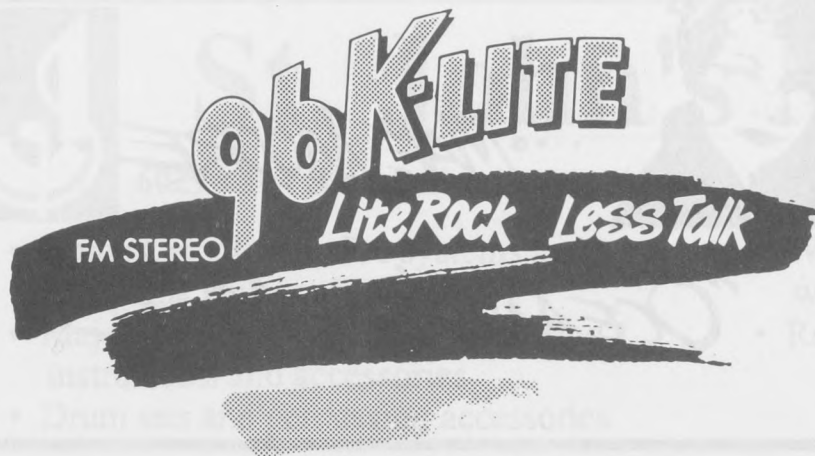
Shawn Colvin has spent the

last 13 years slugging it out as a folksinger, in hard-rock, country-swing and bluegrass bands. A native of South Dakota, she taught herself guitar at the age of 10. At 20, she started a hard-rock band leaving her with blown out vocal cords which took a long time to heal. Her musical career led her to Austin, San Francisco and eventually New York in 1980. After playing in several bands, she

decided the only way to become healthy - mentally and physically - was to go solo. She was well received in folk circles and during that time she played in musical theatre, including *Pump Boys and Dinettes* with Maria Muldaur. She sang backup on Suzanne Vega's hit *Luka* and sang on the European finale of Vega's tour. In 1988, Shawn won the prestigious New York Music Award as Best New Vocalist. Her debut album *Steady On* was released on Columbia and includes her own material, as well as collaborations with long-time friend and the album's producer, John Leventhal. Guests on the album included Suzanne Vega, Bruce Hornsby and was mixed by Kevin Killen whose credits include U2, Elvis Costello, Peter Gabriel and Kate Bush.

* * *

Winnipeg's Crash Test





Gaye Delorme

Dummies perform a spirited blend of Celtic, rock, folk and country. Their demo tape *Original Recipes* received airplay on CBC and led to a record contract with BMG Canada. They play old favorites, however, it's their original songs that command attention. The band's songwriter, Brad Roberts, received his Doubles Honor B.A. in English and Philosophy which no doubt explains his lyrical skills and poetic touch. Brad delivers his lyrics with a baritone confidence. Other band members are: Ellen Reid, vocals, piano, organ, accordion and penny whistle; Benjamin Darvill, harmonica, guitar, mandolin; Dan Roberts, bass; and Vince Lambert, drums.

* * *

Gaye Delorme is famous for his guitar virtuosity - classical, flamenco, blues and rock- and

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SHAWN COLVIN
STEADY ON

DELORME



...MAE MOORE...

"OCEAN VIEW MOTEL"

infamous for penning the shockingly profane *Rodeo Song*. Originally from Edmonton, Gaye got his musical career started in 1970, playing at Tommy Chong's Chinatown club in Vancouver. He went on to score three Cheech and Chong movies and co-write the comic duo's *Ear Ache, My Eye*. Gaye combines wit and proficiency to put on a superb performance. Since 1989, Gaye has performed at various clubs on the West Coast and received a West Coast Music Award nomination for "Best Roots Performer". He scored a movie made for TV and has produced records for various artists. He has recently recorded an album and signed a world distribution deal with CBS Records.

* * *



Michael Doucet and Beausoleil

Michael Doucet and Beausoleil have become the most critically acclaimed Cajun band in America. Their repertoire ranges from traditional Cajun two steps and waltzes to bluesy Zydeco songs, from pop-flavored New Orleans tunes to "Cajun-ized" versions of classic rock'n'roll songs. These Lafayette, Louisiana, natives have received three Grammy nomi-

nations, one for their latest album *Bayou Cadillac*. They have also been voted Best Band in New Orleans and leader Michael Doucet was awarded the first annual Clifton Chenier Award, given to the best Cajun/Zydeco musician of the year. Their music was featured in the movie *The Big Easy* and they have appeared on network television, on PBS's *Austin City*



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Jerry Douglas

Limits and on a special with Richard Thompson for Showtime. On stage, the focus is on Michael's electrifying fiddle playing and evocative vocals, as the band glides smoothly between traditional and contemporary styles. The lineup includes David Doucet on guitar and fiddle; Jimmy Breau on accordion; Tommy Alesi on drums; Billy Ware, percussion; and Tommy Comeaux on electric bass.

* * *

Other musicians make the dobro cry or scream, but **Jerry Douglas** makes it sing. Five-time winner of Fret Magazine's Dobro Player of the Year Award, he has been "retired" from competition and given a permanent place in the magazine's Gallery of Greats. Son of a

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Stephen Fearing

bluegrass musician, Jerry was raised in the "Steel Valley" section of Ohio. His musical career started with bluegrass,



The Four Brothers

however, he began to explore different forms of music. His list of musical credits would fill pages. He has performed with Ray Charles, Johnny Cash, Roseanne Cash, Rodney Crowell, T-Bone Burnett, Emmylou Harris and the Nitty Gritty Dirt Band to name just a few. He has also toured extensively with Peter Rowan and Maura O'Connell.

* * *

Stephen Fearing's haunting vocals and extraordinary musicianship have drawn much praise and attention. The Vancouver-born singer spent 11 years in Ireland and two years in Minnesota, adding a unique touch to his repertoire and style. Since returning to Vancouver in 1985, Fearing has toured North America, Ireland

and the U.K. His music possesses Celtic influences, with traces of blues, jazz and contemporary acoustic sounds. He recently completed a two-month tour of Ireland and the U. K. including performances at Womad, Reading, Edinburgh, and Belfast Festivals and shared billing with Richard Thompson at the Royal Festival Hall in London. Paul Blaney (bass) and Russell Shumsky (percussion and drums) will join Stephen

* * *

The Four Brothers, in fact, are not real brothers. They were named after they recorded their first song and a record company executive, surprised that they did not have a name, counted four and wrote down The Four Brothers. The Four Brothers began playing to-

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Norman Foote



Lennie Gallant

gether in 1978. Since independence in their native Zimbabwe in 1980, The Four Brothers have been that country's number one pop group. They were first known for their political songs, however, they have expanded their repertoire to includes songs about love and every day living. In 1988, they toured Canada and the U.K. These tours proved to be significant as they provided the group with a greater degree of musical freedom and at last they could afford their own instruments, which are very expensive in their country. The Four Brothers are: Marshall Munhumwe, drums and vocals; Never Mutare, bass guitar and vocals; Aleck Chipaika, rhythm guitar and vocals; and Frank Sibanda, lead guitar and vocals.

How do you describe a grown man who sings about living in a pumpkin shell, has conversations with a showerhead, hangs around with guys like Velcrohead and a four-foot Mulroney doll and is often seen being carried around in a sack by an eight-foot sasquatch? That's **Norman B. Foote**, a Vancouver-based entertainer who has the tremendous gift of making people laugh. A multifaceted character whose quick wit and natural charm blend music, comedy and puppetry into a very unforgettable and entertaining experience.

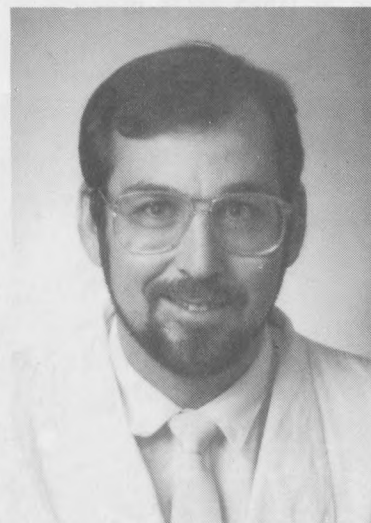
* * *

Lennie Gallant's resonant voice, expressive guitar playing and ageless songs, have enchanted listeners across Canada. A native of Rustico, P.E.I., Lennie has drawn from his Acadian and Celtic roots and



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Davey Graham

added his own dynamic style. A solid background in traditional folk music, combined with fluency in more diverse sounds



Grievous Angels

of contemporary rock and country enable Lennie's music to penetrate deep into the heart of the listener. A versatile musician, Lennie has written music for several films and theatre productions. As a songwriter, his craftsmanship is widely respected and he has had several songs recorded by other artists. On stage, Lennie creates a memorable presence, blending warmth, humor and passion with insightful lyrics, creative guitar playing and rich vocals. Lennie will be joined by musicians Janet Munson, fiddle and vocals; and Brian Bourne, bass, stick and vocals.

* * *

In the early '60s when no one had invented jazz-rock, folk-rock, or talked about "fusion music," Davey Graham was breaking boundaries with one

acoustic guitar. Considered a guitar master, he has studied different styles of music, including the impact of gypsy migration on Irish and Hindustani music. His knowledge of different cultures' folk music is extensive, from North African, Indian, to British. His interests also span to medieval music to classical, jazz and blues. When the folk scene was exploding in the '60s, Davey Graham was already considered a guitar "guru". Many of today's guitarists would include him on a top-ten list, of the most influential guitarists.

* * *

A hit at last year's festival, the **Grievous Angels** can only be compared to the Pogues meeting Stompin' Tom Connors. Their music has been described as "Canuck-a-billy" - a combination of traditional Canadian

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Nanci Griffith

folk, bluegrass, gospel and rock'n'roll. The band includes Chuck Angus on guitar and vocals; Michelle Rumball on vocals and guitar; Peter Jellard on fiddle, banjo, guitar, accordion and vocals; T.S. Hadley on stand-up bass and vocals; and Peter Duffin on drums and vocals.

* * *

Rolling Stone magazine proclaimed her "Queen of Fol-kabilly", a term Nanci Griffith coined to point out that even though she was from Austin, she was stylistically drawing more from folk and hillbilly than from traditional Texas blues. Nanci began playing guitar at the age of six, and by 14 she was playing in Austin honky tonks. She continued playing part-time while she

Nanci Griffith



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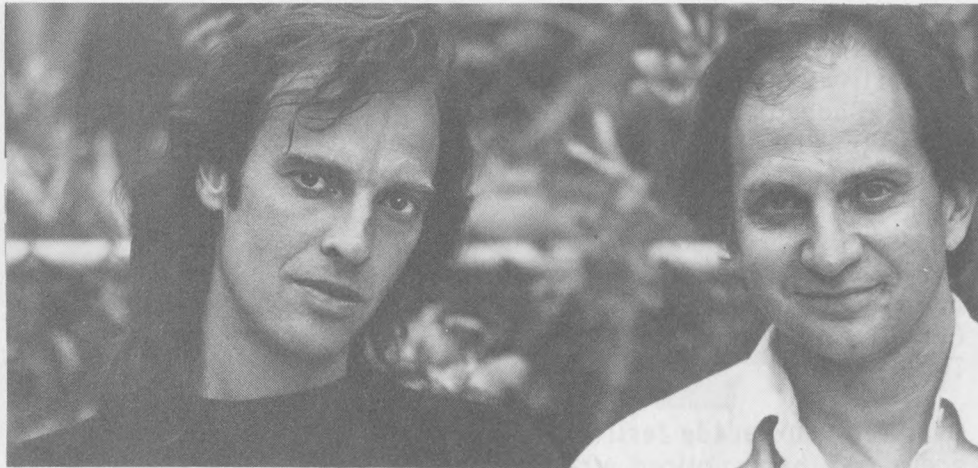
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Amos Garrett

earned a degree in education. She taught kindergarten for a while, however, her popularity and her desire to take her music to a larger audience led her to pursue music full-time. Since she is also a novelist, Nanci's songs possess the depth, range and imagination of a great storyteller. She has released eight albums, one which was nominated for a Grammy for best contemporary folk recording. Her latest album, *Storms*, released last summer on MCA, was produced by Glyn Johns, producer of albums by The Who, The Eagles and Joan Armatrading. When she's not touring, Nanci divides her time between Nashville and Ireland, where she is almost as beloved as U2.

* * *



Kit Johnson and Bohdan Hlusko

Guitar Player magazine calls him "one of the most lyrical and original guitarists playing today" and Sci-fi writer, Spider Robinson, says **Amos Garrett** "plays guitar like God when He's drunk." This Juno-award winner is one of the most influential guitarists in rock, that, combined with a voice like melted chocolate, has made him a welcome addition to the festival. As a session musician he has played with more than 150 artists, including Stevie Wonder, Emmylou Harris, Bonnie Raitt, Todd Rundgren and Martin Mull. He joins us once again as part of the House Band.

This is **Teddy Borowiecki's** third year as house pianist. An affinity for a variety of musical styles has led Teddy to record with artists such as Gaye Delorme, Amos Garrett, k.d. lang, Powder Blues, Jane Siberry and Ian Tyson. An award-winning



Teddy Borowiecki

film composer, Teddy enjoys writing/producing music for TV and film. And he also really likes playing the accordion!

Kit Johnson and **Bohdan Hlusko** first appeared at the festival as Ellen McIlwaine's rhythm section some four years ago and have been back ever since.

Their impressive musicianship has made them a mainstay of the festival as part of **The House Band**. These two Toronto-based musicians have played together for many years and have backed up Rory Block, Sylvia Tyson, Maria Muldaur, Etta James to name a few. They also have been a part of the Amos Garrett, Doug Sahm, and Gene Taylor band.

Over the last decade festival goers may have noticed a red-haired pianist with such performers as Diamond Joe White, James Keelaghan, Margaret Christl, and most recently with Amos Garrett's Eh Team. Ron Casat has been making music since the late '60s from bluegrass to new grass, from the lounge on the Love Boat to the North Country Fair. In addition to keyboard duties with Amos Garrett, he has also composed for CBC radio dramas, performed with Calgary's Backline Orchestra and produced the odd album.

* * *

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Jerusalem Ridge

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* * *

Edmonton's **Jerusalem Ridge** offers a spirited and lively blend of original songs, traditional bluegrass, bluegrass gospel and "newgrass" music. Formerly the Slim Pickins Bluegrass Band, they have performed at our festival before and have played at many bluegrass festivals in Alberta and

British Columbia. **Jerusalem Ridge** features Craig Korth, five-string banjo; award-winning flatpicker, Bill Lopushinsky on guitar and mandolin; vocalist Dave Wright, guitar and mandolin; and Keith Burgess on bass. Together, the band shines on sizzling instrumentals and solid four-part singing in the bluegrass tradition.

* * *

Edmonton's own **Jr. Gone Wild** recalls the '60s with a sound reminiscent of Woodstock. They have been described as having the power pop of The Who with the country rock of The Byrds. Rock Express Magazine has called Jr. "a masterful display of



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Juba!

brilliant, '60s inspired rock." The band formed in 1984 and played in and around Edmonton. In 1986, they went to Los Angeles to record, and in 1987 released *Less Art, More Pop*. Jr. toured Canada and began working on more demos. In 1989, they independently released *Folk You: The Guido Sessions* and continued to tour. They have recently signed a record deal with Stony Plain, and their debut album on this label will be out in the early fall. Jr. Gone Wild is: Mike McDonald, guitars and vocals; Ed Dobek, drums and vocals; Dave Brown, bass; Steve Loree, guitars and vocals; and Ford Pier, keyboards, guitars and vocals.

* * *

Edmonton's own Juba! is best known for the superb harmo-



nies of South African freedom songs. The group gets its name from a children's clapping game played among slaves in the American South. They sang a song about 'juba' the slave food made from the masters' leftovers. Regardless of the country or culture of origin.



Jr. Gone Wild



The Kafala Brothers

Juba's music awakens a love of singing. As band member Lark Clark says, "A cappella singing is all of our cultural heritage; it's a human cultural heritage. In North America we are the first culture where we don't have that as a group." Juba creates a relaxed, joyful environment in which people are free to release the music within them. Whether clapping their hands, swaying with the rhythms, or singing along, the audience gets involved. Juba! is: Warren Albers, Cleve Alexander, Lark Clark, Kelly Collins, Beth Portman, and Scott Rollans.

* * *

The Kafala Brothers sing immeasurably sad, haunting songs, accompanied by guitars and flute, about the devastating

effects of years of civil war in their native Angola. Their songs capture the pain and aspirations of their homeland. With South African troops now gone, and neighboring Namibia's independence, Angolans are now beginning to rebuild their country. Independence seems to have brought about a cultural renaissance in Angola as artists such as the Kafala Brothers begin to explore and develop a specific Angolan identity previously suppressed or demoted by the Portuguese. Moises and Jose Kafala have become ambassadors for Angolan culture travelling extensively to Cuba, Europe and other parts of Africa. The Kafalas will be joined by Beto Gurgel also on guitar and tifala (flute).

* * *

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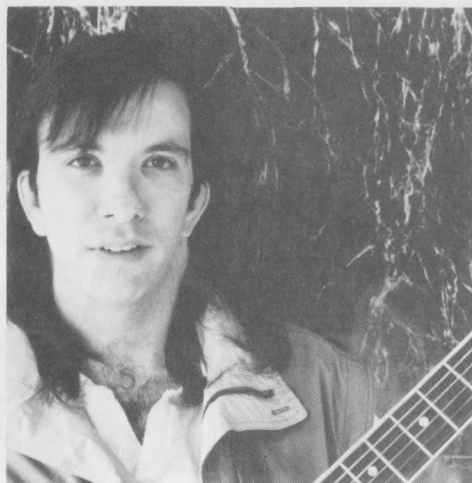


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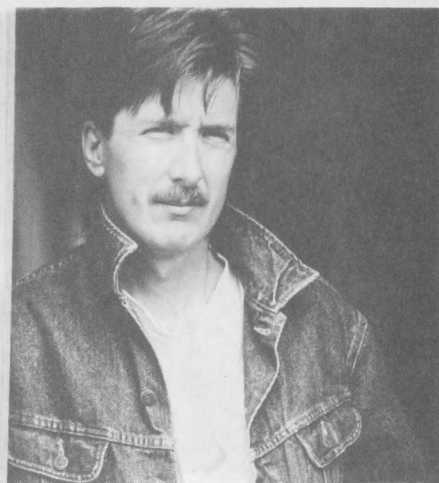
James Keelaghan's music is shaped by history, not just the kind he studied at the University of Calgary, but the kind of stories heard around the supper table. It was during his years as a student that James began composing songs and playing the folk scene in Calgary. Garnet Rogers heard *Jenny Bryce* and recorded James' ballad on his highly acclaimed *The Outside Track*. James has received a lot of national attention, playing festivals and his songs have aired on CBC and college radio. Last year, he played the Ann Arbor Folk Festival and toured the Midwest states. His hearty vocals, clever lyrics and skilled use of six and 12-string guitars combine for a rousing and engaging performance. Musicians Gary Bird (dobro and electric guitar) and Bill Eaglesham (bass guitar) join James.

* * *



James Keelaghan

Singer-songwriter, **Mark Koenig**, has been a mainstay of Calgary's music scene for several years. During a four-year stint as Ian Tyson's band leader, Mark twice toured Canada on the Ricky Scaggs/Ian Tyson tours. He left Tyson's band in 1985 and began concentrating on his songwriting skills. Mark has been commuting to Nashville, where he has collaborated



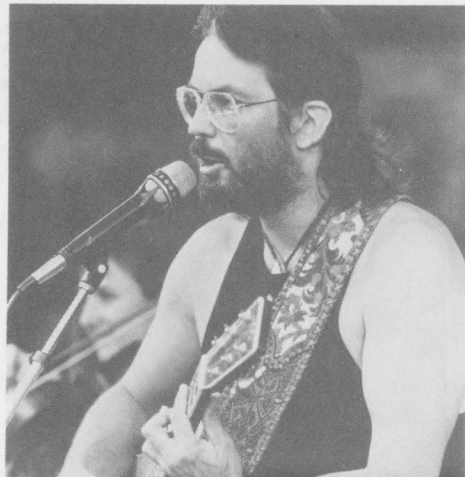
Mark Koenig

with some of the finest writers from that city. He recently released his first album, engineered and co-produced by Miles Wilkinson, who has worked on projects with Emmylou Harris, Anne Murray and more recently Guy Clark. Mark has toured Western Canada with such notables as Steve Earle, George Strait, Lyle Lovett and Ricky Van Shelton*



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Fred Koller

Fred Koller's name would come up frequently in a game of "Who wrote that song?" He has had his songs covered by more than 100 artists and has collaborated with John Prine, Tom Paxton, John Hiatt and James McMurtry to name just a few. Koller wrote *Angel Eyes*, a hit for the Jeff Healey Band; *Life As We Knew It* and *Goin' Gone*, both #1 singles for Kathy Mattea; and *Lone Star State Of Mind*, the title track on Nanci Griffith's first MCA album. In addition to performing, he keeps busy as vice-president of Nashville Songwriters' Association. Koller is committed to encouraging songwriters at the grass-roots level. He has penned a book *How to Pitch and Promote Your Songs* and is currently working on another on how a song gets from the writer's head to the store.

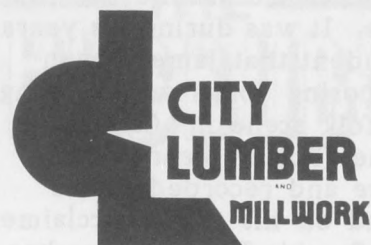
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Tom Kubinek

Tom Kubinek takes the improbable and makes it seem possible, creates something outrageous in an all too real world. As a comedian or clown, an acrobat or actor, a magician or juggler, his surrealistic approach to any situation beautifully balances downright silliness with insightful sensitivity. He masters mistakes - perfects imperfection. His tricks get bungled, yet, in harmony with wildly imaginative visual appeal, his good-natured gestures resonate far louder than words. The Winnipeg Free Press said "his dramatic signature is indelible, this quiet well-crafted performance will cheer anyone with fond memories of Red Skelton's finest work."

* * *



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La Bottine Souriante

Imagine a French-speaking Irishman transplanted to the rugged beauty of Eastern Canada. This would give you a good idea of the rich cross-cultural exchange that produced Quebecois music. **La Bottine Souriante** is the best known and loved of the Quebecois traditional groups. This tradition involves hearty dance tunes, robust unison singing and a "joie de vivre" that combines many cultures into one. Over the past decade, the musicians have toured the length and breadth of Canada, made four extended tours of the U.S., several tours of Europe and recorded five albums. Vocals are the highlight of their concerts. Powerful and expressive vocal styles bring out the emotion of the French lyrics, whether sung a capella or with full instrumental backing. **La Bottine Souriante** is: Martin

Racine, fiddle and mandola; Michel Bordeleau, mandolin, mandola, guitar and fiddle; Yves Lambert, accordion and harmonica; Rejean Archambault, acoustic bass; and Denis Frechette, piano, trumpet and piano-accordion.

* * *

True to the French-Canadian culture, **Les Bucherons/The Lumberjacks** have all the traditional elements in their shows: stories, songs, jigs, wooden spoons, bonhommes gigeurs' (little dancing men), accordions and fiddles. Intwoven with the traditionalism are more modern songs, and



Les Bucherons/The Lumberjacks

conventional items used unconventionally—a saw and washboard become musical instruments and an axe is used in a dance. This past year, communities from British Columbia, Alberta, Ontario and the Maritimes have welcomed **Les Bucherons**. Their boundless energy and appeal has made **Les Bucherons** a solidly established performing group across Canada. **Les Bucherons** are: Gilbert Parent, guitar, accordion, saw, spoons and bones; John Malone, accordion; Jay Kuchinski, banjo and fiddle; Marie Parent, spoons and vocals; Albert Parent, bones; Paddy Byrns, fiddle and mandolin; and Claire de Lune Throness, vocals and guitar.

* * *



Laurie Lewis and Grant Street

Laurie Lewis and Grant Street's soaring harmonies and driving instrumentals display a deep respect for bluegrass while developing a musical style of their own. Champion fiddler and singer-songwriter, Laurie Lewis blends various traditional forms - bluegrass, old-time fiddle and early country music - with her own personal acoustic state-

ments. Her songs have been covered by such greats as Patsy Montana and Kathy Mattea. This West Coast band, with members from California, Arizona, and British Columbia, uses a fusion of various traditional forms creating their own unique sound. The band is: Laurie Lewis, fiddle and vocals; Tammy Fassaert, bass and vocals; Tom Ruzum, mandolin,

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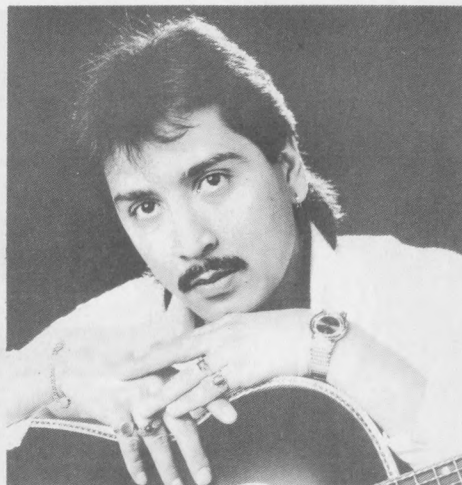
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guitar and vocals; Tony Furtado, banjo, rhythm guitar and vocals; Scott Nygaard, flattop guitar.

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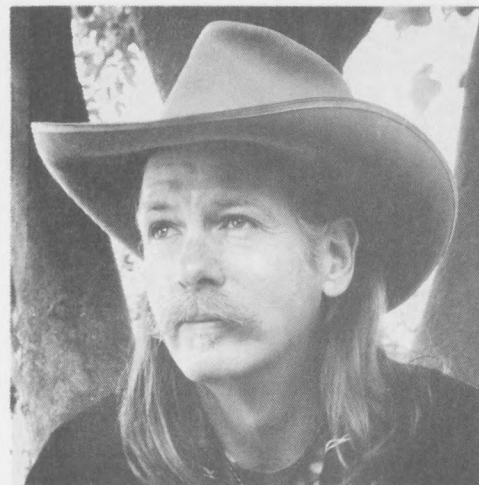
Oscar Lopez's fingers fly across his guitar in a style which has been described as "Fantasy of Latin Strings" or "Latin Jazz Fusion". Whether Oscar plays samba, rumba, jazz, flamenco or classical tunes, his enraptured audience responds in a roar of delight. Born in 1953 in Santiago, Chile, Oscar discovered his love of music at an early age. His musical career began at the age of 10. Self-taught, he played violin in his church for two years. To broaden his musical horizons, Oscar studied music at the University of Chile. After two years of study, Oscar realized he would be better off exploring the limits of Lopez than the limits of the educational system.



Oscar Lopez

He played festivals, concerts and worked on commercial jingles for the next six years. Seeking brighter horizons and new musical challenges, Oscar immigrated to Canada in 1979 and in 1984 moved to Calgary. He made his first appearance at the Edmonton Folk Music Festival in 1989.

* * *



Danny Mack

Singer-songwriter, **Danny Mack**, has had a long and diversified musical career. After introducing rhythm and blues to a receptive Banff audience, Danny returned to hometown Vancouver, joining in on the psychedelic rock sound of the '60s. His band, the Hydro Electric Streetcar, became one of the world's first acts to use a synthesizer. In the early '70s, Danny moved into country rock, forming the band Fireweed. The band shared stages with such legends as the Doors, B.B. King, and joined the final leg of The Byrds' last tour. Danny continued his career in country with the Cement City Cowboys and then came back to Alberta forming Danny Mack and the Alberta Crude. They recorded two singles which made their way onto country charts. A self-titled album developed a European following and led to a successful tour of





Loreena McKennitt

Holland. Danny spent a year revising the Hydro Electric Streetcar, combining his own version of psychedelic country-rock with juggling, magic and a projected light show. He introduced the revised "Streetcar" to Vancouver audiences last year. The reaction was so positive, Danny is developing a new project, *The Cowboy Light Show*.

* * *

Born in Morden, Man., Loreena McKennitt began her career playing a variety of instruments - accordion, tin whistle, keyboards and Celtic harp among them. Loreena's music starts with Celtic folk songs but is constantly finding new directions as she expands her musical horizons. Each year she journeys to Ireland,

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Metamora

which has put her increasingly in closer touch with the roots of much of her music. Her most recent album, *Parallel Dreams*, is a blend of the traditional and her unique contemporary Celtic style. She has composed music for plays and for numerous Canadian films, including the NFB's *Goddess Remembered*. Loreena is also an actress and apprenticed with the Royal Shakespeare Company in Stratford, England, and has performed with the Abbey Theatre Company in Dublin. She lives in Stratford, Ont. Loreena will be accompanied by Edmonton musicians George Koller and Brian Hughes.

* * *

Rooted in folk and traditional music and influenced by classi-

cal forms as well as pop, jazz and blues, the trio **Metamora** plays its own original brand of acoustic music. Blending over a dozen instruments from the very old (concertina, fiddle, wooden flute and guitar) to the very new (synthesizer), and with innovative arrangements for voice, Metamora has delighted crowds from coast to coast. Metamora grew out of the partnership of Malcom Dalgish and Grey Larsen in 1975. In 1982 they were joined by Vermont fiddler and songwriter Pete Sutherland and soon took the name Metamora. Two all instrumental albums followed, one won the 1987 New Age Album. In early 1989, Malcolm left the band to pursue a solo career. Martin Simpson, one of Britain's most highly regarded guitarists joined Metamora. Simpson brings many new sounds to the trio with his talents on finger-style



Lynn Miles

guitar, dobro, banjo, as well as his unique and expressive vocals. This new Metamora has created an even wider palette of instruments and sounds to work from.

* * *

A singer-songwriter with over 300 songs to her credit, **Lynn Miles** crosses easily, and often blurs, the boundaries between folk, pop and country. She received classical voice training for three years and has also taught voice. Her lyrics and enchanting melodies are equally responsible for the attention she has been receiving. From her humorous *The Pope is a Guy Like You* and I to more serious *This Town*, a song about friends and fellow musicians who have been forced to larger music centres like



Mae Moore

Toronto, she captivates audiences with her keen perceptions and thoughts. Born in Sweetsburg, Que., she has lived in Montreal, London and for the past 11 years in Ottawa. She is an accomplished pianist and guitar player. She also plays violin and flute. She lists her influences as Emmylou Harris, Alice Munro and Nanci Griffith.

* * *

When **Mae Moore** performs, her voice instantly commands attention. Yet, Mae is not recognized by her voice but by her songwriting. Her best known song, *Heaven in Your Eyes*, co-written with John Dexter, was a top-10 single for Loverboy from the Top Gun soundtrack. Mae was born in Brandon, Man., and grew up in southwestern Ontario. In 1972, armed with her dulcimer and acoustic guitar,



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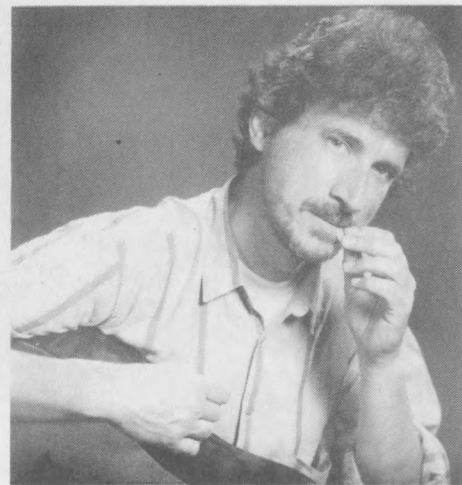
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she began her singing and songwriting career playing coffee houses in Ottawa and London. Her early influences were folk and folk-rock, which remained strong after she moved to Vancouver in 1979. She played with an acoustical trio and started her own rock band in the early '80s. More recently, Mae has been recording with The Legendary Hearts, Geoff Kelly of Spirit of the West and Legendary Hearts' Colin Nairne. She has signed a record deal with CBS Records.



Faith Nolan

A fifth-generation Canadian, **Faith Nolan** was born in Nova Scotia in a predominantly Black community whose cultural roots are similar to those in the southern states. Although raised in Toronto, she has remained close to her Nova Scotian ancestry. Music may well be in her blood as her mother is a drummer. Her late father was a musician and her sister plays in a band. As a singer, composer and musician, her style ranges from folk to blues, to jazz, with a taste of funk and reggae. Her songs deal with a range of issues including Canadian Black history and heritage, feminism, worker's issues and children's rights. An accomplished musician who plays slide guitar, tambourine and harmonica in the earliest blues tradition, Faith also possesses a silky voice that wraps itself around a song. Concerns about racism, sexism and class conflict fill her music with a firm sense of the need



Jim Page

for justice.

Jim Page is a gifted singer, songwriter and guitarist. His songs range from the anti-nuclear *Hiroshima Nagasaki Russian Roulette* to the ridiculous *Poodle Song*, *Crack-down in Cracktown* to love songs. He is known for his genius at impromptu songs while performing, prompted by what's going on around him. When he's not on tour or recording, the man is a street singer, performing in the parks and market squares of Seattle. He has toured England, Ireland, and Scandinavian countries, other European countries, as well as Canada. Jim's Songs have been recorded by the Doobie Brothers, Christy Moore, Moving Hearts and others.

GETTING A LITTLE FRUSTRATED



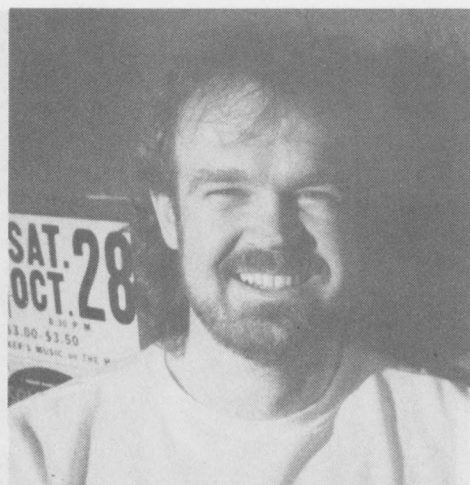
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Holger Petersen

Holger Petersen needs no introduction to festival goers and music enthusiasts alike (not that the two are mutually exclusive). Long-involved with the Edmonton Folk Music Festival, both as a founding board member and as artistic director from 1985-88, he returns this year as a master of ceremonies.

Holger's career in the music industry began as a reviewer and interviewer while attending the Radio and TV Arts program at NAIT. Since the early '70s, Holger has produced and hosted two weekly programs for CKUA, *Natch'l Blues*, the longest running blues radio show in Canada and *HP Sauce*, an interview show with musicians. He also hosts CBC Radio's *Saturday Night Blues*. He began Stony Plain Records, the label which specializes in roots and country music, in 1975. In 1986, he received the Toronto Blues Society's "Blues with a Feeling

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Award" for his contribution to promoting and advancing blues. He is the first and only Canadian to receive this award. In 1989, he was named "Country Music Person of the Year" by the Canadian Country Music Association.

* * *

Wyckham Porteous is a West Coast singer, songwriter, playwright and actor. Critics have compared him to Tom Waits, Harry Chapin and Randy Newman, all songwriters with a gift of storytelling. He considers himself more a writer than an actor or singer, stating that songwriting is what he wants to do. Born on Vancouver Island,



Ranch Romance

he now lives in Vancouver where he has performed not only his songs, but has written plays for the Vancouver Fringe Festival. One of his plays *life as a sexual being*, led to a recording, which led to a record deal. His debut album was released in 1989. In the past year he has opened for J.J. Cale and Ricky Scaggs. His second album which is in the works, has garnered interest from south of the border.

* * *

These contemporary cowgirls sing of open spaces, tall timberlands and the challenges of shopping for vintage western clothing. Their "regressive country" repertoire incorporates western swing, honky tonk, harmony yodelling and

acoustic rockabilly. Along with their own material, they perform distinctive arrangements of material recorded by other artists, including Hank Williams, Sons of the Pioneers and Patsy Montana. **Ranch Romance** received rave reviews while touring with k.d.



Wyckham Porteous

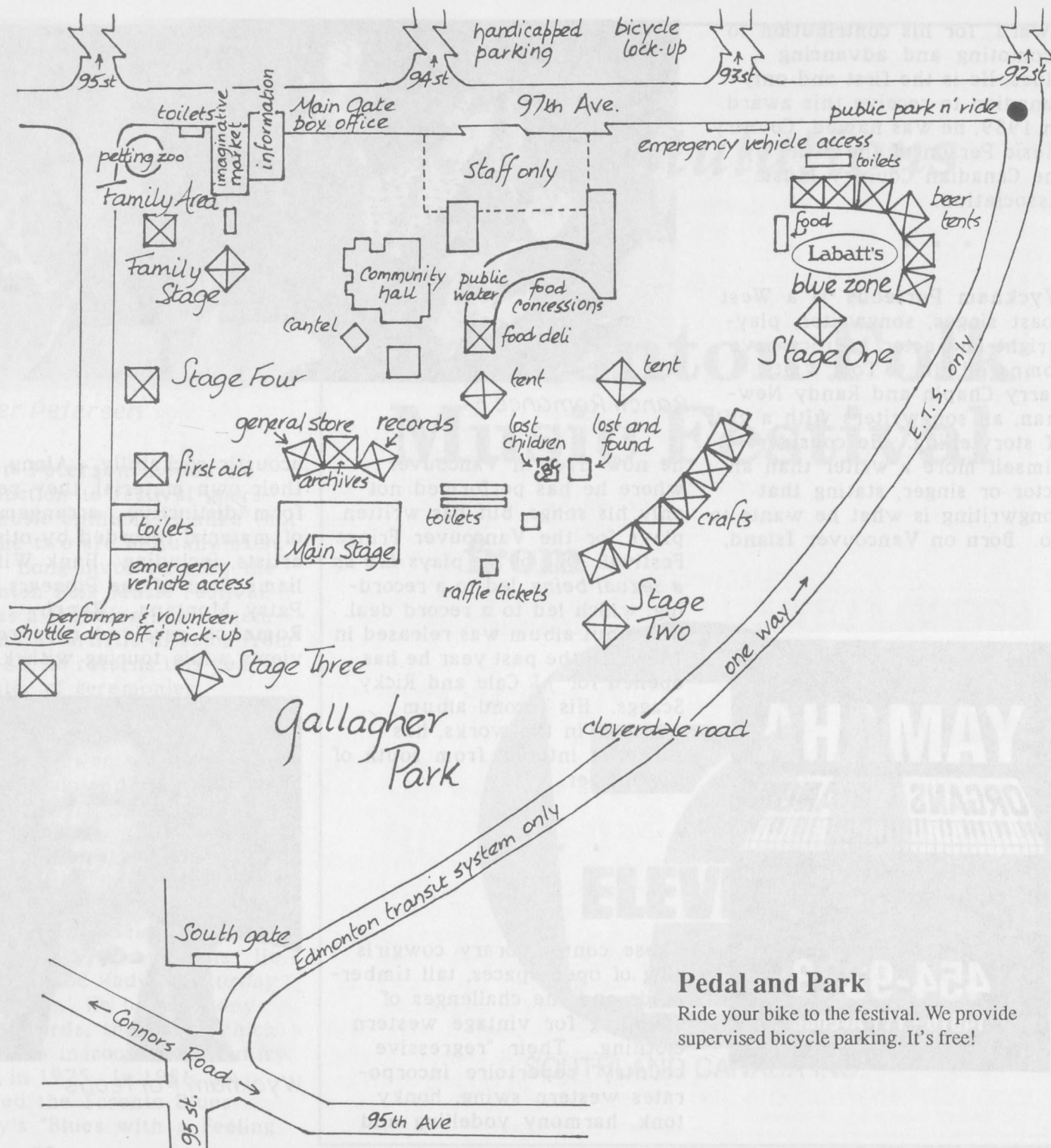
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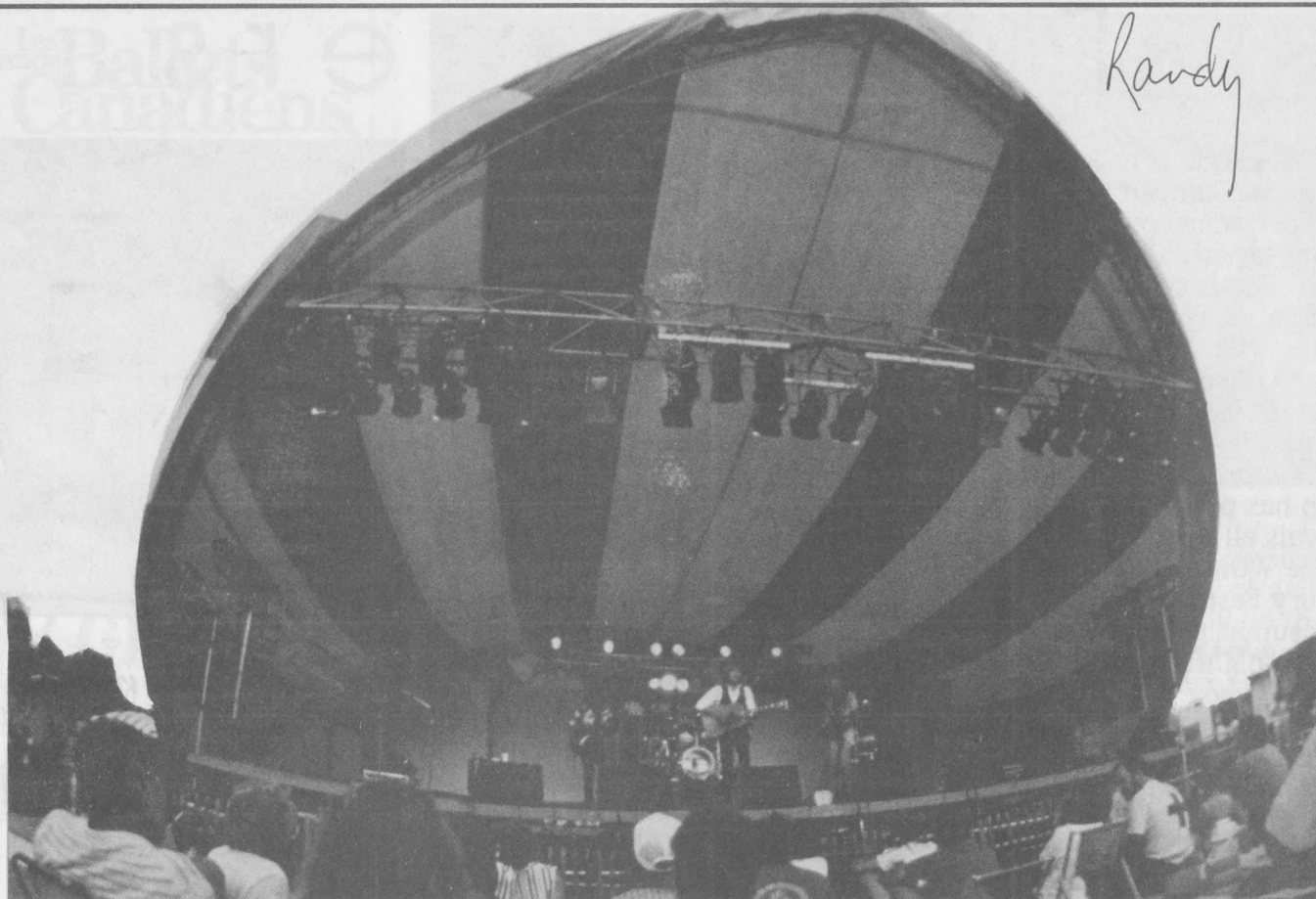
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Fatala's style is not simply traditional Guinean music. Their performance is a dazzling, sinewy experience of sound and vision. Fatala combines re-newed arrangements of traditional music from Guinea, played on traditional and hand made instruments with rhythmic dancing and high-pitched question-answer singing. The group has performed at many festivals all over Europe including the WOMAD stage of Glas-tenbury Festival. They also were support act for Peter Gabriel two nights at Earls Court in London. They have been met with enthusiasm from the audience and media alike, including this year's Winnipeg Folk Festival.

* * * *

Emmylou Harris and country music have had a love affair for 20 years. Born in Alabama, daughter of a career military man, she moved often during her childhood. Originally, Emmylou set her sights on acting and enrolled in university to study the craft. During the summer she earned her money by singing and waitressing - the only two things, she claims, she still knows how to do today. She soon realized acting was an infatuation; music was her love.



Emmylou Harris

Her musical career got off to a rocky start and left her disillusioned and burned out. She gave up the idea of a music career and returned to her parent's home at 23. After much prodding and encouragement from friends she returned to singing, playing on the fringes of Washington D.C.'s folk and bluegrass scene. Her career began to look up after an eventful encounter with Gram Parsons in the early '70s. She played on an album of his and toured with him in '73. Committed to working with Gram, Emmylou had no plans of going solo. Out of a need to put pieces back together after Gram's death, she formed her own band and signed with Warner Bros. Several years and several hits later, Emmylou is on the road



Holly Graham

again with a new band, The Nash Ramblers. Although her material is not dramatically different, more emphasis will be placed on vocals and acoustic music.

* * * *

Songs about belly buttons and teaching slugs to fly by throwing them out of the garden rather than killing them have made **Holly Graham** popular with the young and young at heart. Singing, songwriting, and writing plays are just some of her talents. Today, most of her work is focused towards children, using humor to spread the word about environmental, peace and human rights issues. Part of Holly's aim is to teach children to have confidence in

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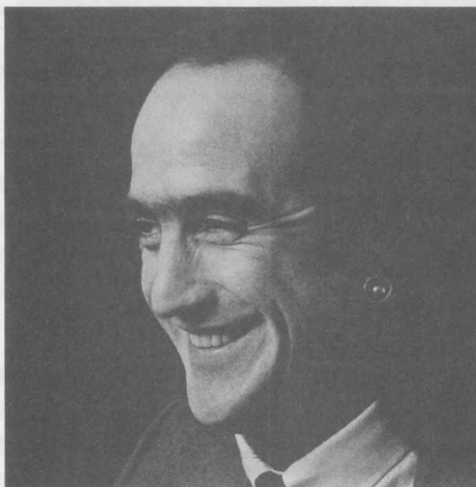
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Tim Koslo

themselves and their ability to make a difference. She lives in Washington where she has travelled throughout the state working with prisoners, the handicapped and the disturbed. She has founded children's theatre companies, composed soundtracks, released five albums, and written seven musicals and 45 short plays. She lived in England in the late '60s and early '70s where she studied guitar and released an album, entitled *Godington Boundary*, with guitarist and husband Davey Graham.

* * * * *

One of this year's master of ceremonies, comic **Tim Koslo**, is often introduced as Alberta's own alien child. He fits this mould extremely well. Off the wall bordering on bizarre would best describe Tim's approach to comedy. His audiences are often treated to a series of impressions



Maura O'Connell

of insects. That along with his impressive command of dialects and his confident skill on the electric guitar make for a delightfully strange evening.

* * * * *

Ask **Maura O'Connell** about labels put on music and musicians you're likely to get a impassioned declaration of independence. Originally from County Clare, Ireland, her professional singing career began when asked to do a six-week tour of America as vocalist for De Dannan. The six-week tour turned into a two year stint. After she left De Dannan she became "almost punk", dyeing her hair green and was "jumping up and down". She went back to the basics, touring with a guitarist. Her influences range from jazz to gospel to pop. Since going solo, Maura splits her time between Ireland and Nashville. Her vocal talents and



Rawlins Cross

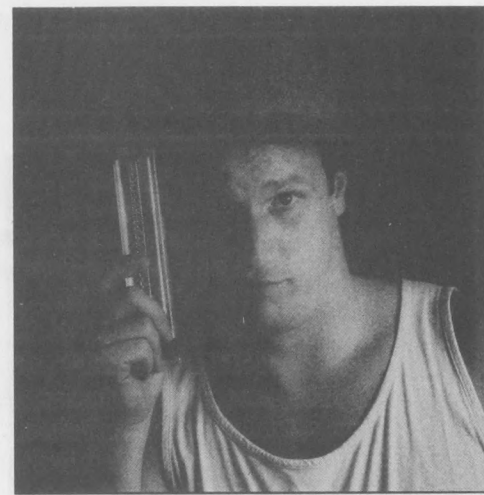
her diverse interest in music has lead her to work with such artists as Russ Barenberg and Jerry Douglas, and the Chieftains. Her latest album, *Helpless Heart*, released on Warner Bros., features songs written by Nanci Griffith, Karla Bonoff, Linda Thompson and Paul Brady. The musical talents of Bela Fleck (producer), Jerry Douglas, Russ Barenberg, Mark O'Connor are also featured. Maura will be accompanied by Dave Francis (bass), Chas Williams (electric dobro) and Robert Bolin (guitar, fiddle and mandolin).

* * * *

Rawlins Cross has been described as a confusion of Celtic fusion. The quintet hails from Newfoundland and have been receiving rave reviews in Atlantic Canada. The band combines Celtic melodies with traditional rock'n'roll and have been noticed for their unique-

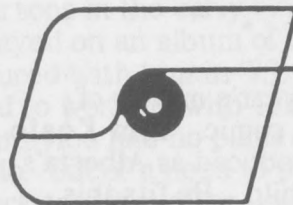
ness by adding the bagpipes to their sound. They've played several folk festivals in the Maritimes and released *A Turn of the Wheel* last fall. Rawlins Cross is: Dave Panting, lead vocals, guitar and mandolin; Ian McKinnon, highland bagpipe, trumpet, whistles; Geoff Panting, keyboards, accordion, vocals; Lorne Taylor, bass, guitar; Pamela Paton, drums, percussion.

* * * *



Rusty Reed

Rusty Reed spent the better part of his professional career banging on drums before becoming inspired to take up the harmonica. Hearing Walter Horton, Little Walter Jacobs, Sonny Boy Williamson and Paul Butterfield was enough to change his musical direction. In no time Rusty went from sitting in at the local Saturday afternoon blues jam sessions to backing the likes of Spencer Davis and k.d. lang and the Reclines.



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ACCESSIBILITY FOR THE HARD OF HEARING

This year we will provide a new service to make the festival accessible to the hard of hearing. The main stage will be equipped with a phonic ear and an induction loop system. The FM system will be rotated amongst the smaller stages during the workshops. Consult your workshop schedule and look for the hearing access symbol.



The FM system uses a radio transmitter connected to the stage PA system. The stage sound is broadcast on a special radio frequency and the hard of hearing user listens on a receiver provided by the festival. Receivers can be connected to your hearing aid in some cases.

Receivers can be picked up at the information booth near the main stage. A driver's licence or credit card will be required as a deposit.

The induction loop system is an antennae wire placed directly in front of the sound control board for the main stage. If you use a hearing aid that has a T-switch (telecoil) you can set your aid to the "T" position and sit in the area immediately in front of the main stage sound board. Your hearing aid will act as a receiver, no other equipment is required.

These hearing access systems are being provided by Mike Keeping of Crystal Clear Assistive Devices. Mike will be on site during the festival to assist users and answer questions.




If you would like more information, please contact Mike at:

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S a t u r d a y W o r k s h o p s

	STAGE 1	STAGE 2	STAGE 3
11 a.m.	Double Trouble * Gaye Delorme Davey Graham	North and South * Mark Koenig Pam Tillis Laura Vinson Tricia Walker Danny Mack Karen Staley	Turner Valley Gold * Amos Garrett Oscar Lopez Ron Casat David Wilkie
12 noon	Ceilidh Battlefield Band * Altan	Concert Fred Koller Concert Oscar Lopez	Concert Jerusalem Ridge
1 p.m.	Rawlins Cross Peter Rowan Metamora	Celtique Mystique * Davey Graham Daithi Sproule (Altan) Alistair Russell (Battlefield Band) Anton Drennan Davy Spillane	Concert * James Keelaghan Gary Bird Bill Eaglesham
2 p.m.	<u>Main stage</u> Emmylou Harris and the Nash Ramblers		
3 p.m.	New Kids on the Block * Grievous Angels Crash Test Dummies Boiled in Lead	Concert: * Lennie Gallant Janet Munson Brian Bourne	As the World Turns * James Keelaghan Ranch Romance Shawn Colvin Peter Rowan
4 p.m.	Blues Jam * Amos Garrett Ron Casat Larry Lever (3 x the Blues) Rusty Reed Bohdan Hlusko Kit Johnson Hans Theessink	Styles * Gaye Delorme Davey Graham Kafala Brothers Frank Sibanda (Four Brothers)	Concert: * Laura Vinson Dave Martineau Paul Martineau Randy Hillman Tony Michael
5 p.m.		Concert * Mark Koenig Jeff Bradshaw Derek Stremel Tim Lent	Lucky In Love * Fred Koller Laurie Lewis Shawn Colvin Carmen Campagne L.J. Booth

*Workshop Host

STAGE 4	FAMILY STAGE	TENT 1	TENT 2
No Fiddle , No Guitars * Artis the Spoonman Jon Sass Stewart MacDougall Faith Nolan	Concert Juba! Concert Ranch Romance 	Concert Ashley Cleveland	Flute & whistle * Frankie Kennedy (Altan) Davy Spillane Ian McKinnon (Rawlins Cr.) Grey Larsen (Metamora)
Travelling Songs * Grievous Angels L.J. Booth James Keelaghan Lynn Miles Jennifer Berezan	Concert Tom Kubinek 	Cajun History & Demonstration Michael Doucet & Guests	Open Stage Sign up with stage manager
Tradition with a Twist * Lennie Gallant La Bottine Souriante Loreena McKennitt Crash Test Dummies	Concert Artis the Spoonman Jim Page 	Concert Karen Staley	Ask a master Fred Koller (songwriting) Jerry Douglas (dobro)




Main Stage **Emmylou Harris and the Nash Ramblers**

Airs and Graces Loreena McKennitt Davy Spillane Battlefield Band Metamora	Amaize Theatre Presents The Tale of Four Directions	Old Songs, New Songs * Carmen Campagne Laura Vinson La Bottine Souriante Tricia Walker	Hour at the Improv * Fred Koller Jim Page Wyckham Porteous
Concert Rawlins Cross	Concert Holly Graham	Acapella & Yodel * Juba! Michelle Rumball (Grievous Angels) Jo Miller & Lisa Theo Jessica Simpson Mairead Ni Mhaonaigh (Altan)	Open Stage Sign up with stage manager
Maple Spirit * Jennifer Berezan Brad Roberts Mike McDonald Mae Moore	Concert Les Bucherons/The Lumberjacks	Just for Laughs * Faith Nolan Lynn Miles Tom Kubinek Oscar Lopez	Home * Danny Mack Dave Brown (Jr. Gone Wild) Pam Tillis Great Western Orchestra

Sunday Workshops

	STAGE 1	STAGE 2	STAGE 3
11 a.m.	Around the World in 60 Minutes * Boiled in Lead Kafala Brothers Juba!	Concert Mae Moore	Sea to Shining Sea * Rawlins Cross Wyckham Porteous Mark Koenig Crash Test Dummies
12 noon	The Slide Area * Gaye Delorme Amos Garrett Ted Borowiecki Ron Casat Kit Johnson Bohdan Hlusko Hans Theessink Roger Stanley David Bromberg and guests	Concert L.J. Booth	Gospel Hour One * Jerusalem Ridge Faith Nolan Karen Staley Juba! Stewart MacDougall
1 p.m.		Concert Jennifer Berezan Chris Webster	Gospel Hour Two Solomon Burke & Band
2 p.m.	<div> <div>Main Stage</div> <div>Fatala</div> </div>		
3 p.m.	Concert 3 x the Blues	Something old, something newgrass Something borrowed, something bluegrass * Jerusalem Ridge Peter Rowan Laurie Lewis & Grant St. Tony Michael Jerry Douglas	Bon Temps Roulez * Michael Doucet with Beausoleil La Bottine Souriante Metamora David Bromberg
4 p.m.	Brothers * Panting Brothers (Rawlins Cross) Four Brothers Kafala Brothers	Open Tuning * Martin Simpson Mae Moore Gaye Delorme Hans Theessink Oscar Lopez	Concert Jr. Gone Wild
5 p.m.	Out of Africa Fatala Four Brothers	Atlantic Crossing * Loreena McKennitt Maura O'Connell Jerry Douglas Altan	Concert Great Western Orchestra David Wilkie Stewart MacDougall

*Workshop Host

STAGE 4	FAMILY STAGE	TENT 1	TENT 2
Reeds <ul style="list-style-type: none"> * Rusty Reed Dougie Pincock Yves Lambert Grey Larsen 	Clownin' Around <ul style="list-style-type: none"> * Norman Foote Tom Kubinek Artis the Spoonman 	Promoting Your Own Work <ul style="list-style-type: none"> * Fred Koller James Keelaghan Carmen Campagne Mike McDonald 	Concert Martin & Jessica Simpson
Close, but no guitar <ul style="list-style-type: none"> * Loreena McKennitt (harp) Jerry Douglas (dobro) Davey Graham (sarod) Lisa Theo (mandolin) 	Concert Jacques Chauvin	Concert Pam Tillis Concert Tricia Walker	Open Stage Sign up with stage manager
Concert <ul style="list-style-type: none"> * Danny Mack David Wilkie Stewart MacDougall Oscar Lopez 	Concert Norman Foote	Country Celtic fiddle <ul style="list-style-type: none"> * Brian McNeill Peter Sutherland Mairead Ni Mhaonaigh Barbara Lamb Laurie Lewis 	East meets West <ul style="list-style-type: none"> * Mae Moore Lynn Miles Mark Koenig Lennie Gallant

Main Stage

Fatala

Concert Wyckham Porteous	Concert Carmen Campagne	Mandolin Wind <ul style="list-style-type: none"> * David Wilkie Hans Theessink 	Just for laughs, too <ul style="list-style-type: none"> * Norman Foote Ranch Romance L.J. Booth Danny Mack
Concert Faith Nolan	Tout dans le meme bateau <ul style="list-style-type: none"> * Jacques Chauvin Carmen Campagne Les Bucherons (The Lumberjacks) 	Heartbeats <ul style="list-style-type: none"> * Artis the Spoonman (spoons) Lennie Gallant (bodhran) Alberta Parent (bones) Billy Ware (percussion) 	Open Stage Sign up with stage manager
Concert Lynn Miles	Concert Les Bucherons (The Lumberjacks)	Song Collecting <ul style="list-style-type: none"> * Lennie Gallant Shawn Colvin Jim Page Jennifer Berezan 	Women in the tent Karen Staley Pam Tillis Tricia Walker

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Note to Volunteers

Our apologies to those whose names were missed due to publication deadlines. We appreciate your dedication and service to the Edmonton Folk Music Festival. Thanks to all volunteers.

Environmental Programs...

We encourage patrons of the Edmonton Folk Festival to participate in environmental programs on site.

"Green" Plates

A \$2.00 deposit for a plate at the food concessions will greatly reduce the amount of garbage on site. Once you've completed your meal, return your plate to a plate washing depot located on the south side of the Cloverdale hall and receive your deposit back.

Mugs

An Edmonton Folk Festival Mug for \$3.00 (cost) will reduce the use of paper cups. You can use your mug for all beverages and keep a souvenir of the Festival.

Recycling Garbage

Please do your part by placing your waste in the appropriate color-coded barrels.

Blue—plastics
Green—pop cans
Yellow—bottles and glass
Red—all other trash

Your participation is appreciated.

Main Stage Concerts

Friday
5:30 p.m.

Juba!

Grievous Angels

Women in the Round

Metamora with
Martin Simpson

Ranch Romance

Crash Test Dummies

Altan

Hans Theessink with
Jon Sass

Loreena McKennitt

Beausoleil with
Michael Doucet

Saturday
2-3 p.m.

Emmylou Harris and
The Nash Ramblers

6 p.m.

The Kafala Brothers

Peter Rowan and
Jerry Douglas

Laurie Lewis and
Grant Street

The Four Brothers

Davy Spillane

Michael Hedges

Solomon Burke

Koko Taylor and
The Blues Machine

Sunday
2-3 p.m.

Fatala

6 p.m.

Gaye Delorme and
Davey Graham

The Battlefield Band

Shawn Colvin

Boiled in Lead

Maura O'Connell

David Bromberg

La Bottine
Souriante

Finale

Late Additions...

Michael Hedges

Regrets...

Dan Ar Bras

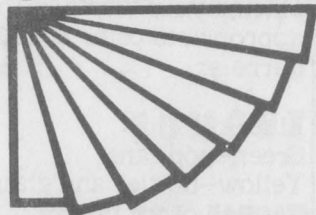
Stephen Fearing*

Nanci Griffith

Papa Wemba

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Peter Rowan

*What good is sitting
alone in your room?*



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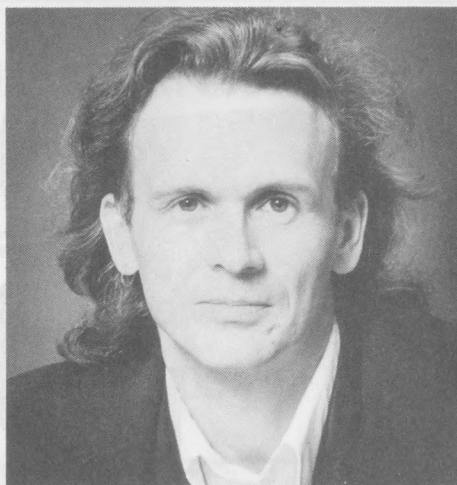


lang in the western states and Canada. Ranch Romance is: Jo Miller (guitar/vocals), Barbara Lamb (fiddle/vocals), Nancy Katz (upright bass/vocals) and Lisa Theo (mandolin/vocals).

* * *

Peter Rowan's diverse talent has crossed many musical boundaries. As a songwriter, he has penned such hits as Panama Red, L.A. Cowboy, Land of the Navajo and Free Mexican Airforce. His career began when he was chosen by Bill Monroe as lead singer and rhythm guitarist for the Bluegrass Boys. Expanding his horizons, Peter joined with mandolinist David

Grisman to form Earth Opera, a blending of acoustic and electric music that stressed improvisation. Peter moved to California and formed Seatrain with Richard Greene. This five-man ensemble became a major rock attraction and toured extensively for five years. Not satisfied with his rock success, Peter continued to cultivate his bluegrass roots. Along with Richard Greene, Clarence White, David Grisman and Bill Keith, Peter recorded the still sought after *Muleskinner* album. Peter went on to record *Old & In the Way* with Vassar Clements and David Grisman, and the Grateful Dead's Jerry Garcia. Combining rock and bluegrass that eventually became Peter's trademark, Peter formed The Free Mexican Airforce which recorded two albums. His continued musical evolution led to rockabilly. In 1988, he recorded the grammy-nominated *New Moon Rising* with the acclaimed Nashville

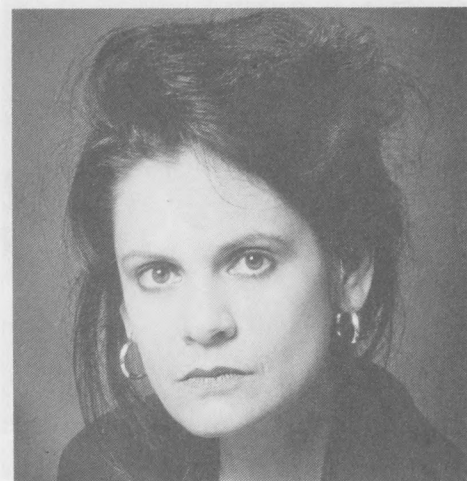


Martin Simpson

Bluegrass Band. His mainstage concert will be performed with Jerry Douglas.

* * *

Martin Simpson returns to the festival this year, not only



Jessica Simpson

playing with Metamora, but also performing with his wife Jessica. Martin and Jessica have been touring together since 1987 and have worked on two albums. Born in the north of England, Martin was influenced by his brothers' rock and roll, jazz and blues record collections. By age of 12 he was performing in the local folk club, while listening to American folk and blues and guitarist Davey Graham. By the age of 18 he was performing professionally, opening for acts like Steeleye Span, Fairport Convention, and Richard Thompson. He has done a number of solo projects and had a very successful collaboration with June Tabor, which led to three albums.

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Davy Spillane

Ireland's **Davy Spillane** is a master of the uilleann pipes and low whistle which has made him much sought after as a session musician. His recording career has spanned ten years and includes work with Van Morrison, Chris Rea, Gerry Rafferty, Kate Bush, Elvis Costello, Christy Moore and Enya's chart topping album. He was a founding member of Moving Hearts and was featured on their four albums. On Davy's solo albums he has had such notable guests as Christy Moore, Rory Gallagher, Bela Fleck and Jerry Douglas. He has also done work on movie soundtracks including *Eat the Peach*. In 1989, Davy was voted best instrumentalist in a Hot Press magazine poll. Guitarist Anton Drennan will join Davy.

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Koko Taylor

Koko Taylor earned her title, Queen of the Blues, in the tough, male-dominated blues world. Taking her gritty music from tiny Chicago clubs to festivals, network radio, TV performances and the silver screen, she has received every honor the blues has to offer. She consistently sells more records than any other female blues artist. The Chicago Tribune calls her "the hardest working lady in show business today." She averages over 200 live appearances every year. Koko's won more awards than any other female artist. In 1984, she won a Grammy for "Best Blues Recording" and has received Grammy nominations for seven of her last eight albums. The blues community's highest honor, the W.C. Handy Award has gone to Koko 10 times, more times than any other artist. Born and raised on



Hans Theessink and Jon Sass

a sharecropper's farm near Memphis, Koko developed her vocal style from a potent mixture of blues and gospel influences. At 18 she followed her husband, the late Robert "Pops" Taylor, to Chicago. In 1972, after years of singing with Chicago's Blues legends, Koko formed her own group, **The Blues Machine**. This year not only marks the release of

yet another album, *Jump for Joy*, but will also see Koko make her screen debut in David Lynch's new film *Wild at Heart*.

* * *

Bo Diddley calls Hans Theessink "one helluva guitar player" and Fret magazine

says "imagine John Hurt and Ry Cooder jamming." Hans, known as the Euro Bluesman, was born in Holland and now lives in Austria. Hans has toured with Clannad, Bo Diddley, Donovan, Planxty, and recently completed European tours with Arlo Guthrie and Rory Block. His *Baby Wants to Boogie* on Flying Fish Record has received rave reviews. Hans' new recording *Johnny and the Devil* is receiving extensive European airplay. This is Hans' second appearance at our festival. He is joined by tuba player Jon Sass.

* * *

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3 X the Blues

Since making their debut in May 1989, Edmonton's **3 X the Blues**, have been making quite a name for themselves on the local scene. Originally formed as a trio devoted to the classic sound of Muddy Waters' delta blues, the act has now expanded to a four-member unit, incorporating some original material with well-known rock'n'roll gems that have been rearranged with a decidedly bluesy feel. 3 X The Blues is: Larry Lever, vocals and guitar; Roger Stanley, guitar; Peter Hohn, drums; and John Oldham, bass.

* * *

Country singer-songwriter **Laura Vinson** began performing professionally in the mid-1970s. Her songwriting has earned in a great deal of radio and television exposure, as well



Laura Vinson

as many awards. She was twice-nominated for a Juno. Laura was raised in the Rocky Mountain community of Brule, and now lives in Edmonton. She has been described by many as the true product of the North American melting pot; her genetic heritage includes Cree, English, French-Canadian and Cherokee. At one time Laura was interested in teaching, and holds her degree in education. Her appearances include Expo '86, Big Valley Jamboree, and festivals in Holland and Denmark. Her band includes Dave Martineau, steel and lead guitar, dobro, and vocals; Paul Martineau, drums and vocals; Randy Hillman, bass and vocals; and Tony Michael, violin, mandolin and vocals.

* * *



Papa Wemba

A major star in his native Zaire and in Paris, **Papa Wemba** describes his music as rumba-rock. His influences are as diverse as James Brown, Otis Redding and Zairean star Tabu Ley, but his biggest influence was his mother. She was a "wailer" at funeral wakes, which may explain his penchant for melancholy melodies. A self-professed "rebel" Papa's first singing role was in the '70s with a band of decadent youths who created a subculture in Zaire, akin to the British punk movement. In the late '70s, a time when European fashions were officially frowned upon, Papa Wemba turned up on TV in pseudo-colonial dress; loose fitting jacket, baggy shorts and a pith helmet. Overnight, he became the most talked about star in Zaire. He has spawned a legion of style-conscious fans, Les Sapeurs, whose name derives

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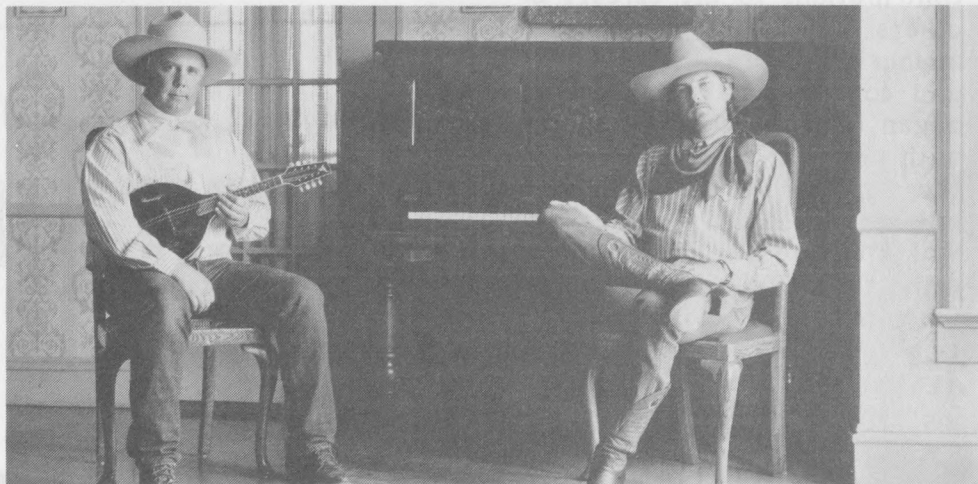
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from Papa's word play - Societe des Ambianceurs et Personnes d'Elegances. The Sapeurs creed revolves around being dressed to the nines. Papa Wemba moved to Paris, not for high fashion, but to make his music more accessible to an international audience.

* * *



David Wilkie and Stewart MacDougall

David Wilkie and Stewart MacDougall have been working together behind the scenes for several years. They met

while members of Katy Moffatt's Cowtones. While David formed The Great Western Orchestra and Stewart toured with Ian Tyson they continued to work together on various projects. Their first serious songwriting collaboration *The Wind in the Wire* was picked up by Tyson for his recent release and *There Ain't No Cowgirls* down in New Orleans with

Stewart playing piano was recorded on The Great Western Orchestra's CBS debut. Known as the Mandolin Kid, David founded the Great Western Orchestra in 1985. Combining musical influences from Gene Autry to Tchaikovsky, the Orchestra produced an award-winning album in 1989. As a picker, singer and songwriter, Stewart MacDougall's quiet

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contributions to the careers of others is inestimable. After anchoring Laura Vinson's band and contributing songs, Stewart began a two-year association with k.d. lang. He wrote half the songs on her first album, one of which, *Busy Being Blue* was included on lang's critically acclaimed *Shadowland*. Stewart has just completed a two-year stint as pianist for Ian Tyson's Chinook Arch Riders.

* * *

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Women in the Round

Women in the Round is a collaborative effort of four talented and diverse singer-songwriters. As individuals, they are exceptional talents. As a group the women share a rare relationship, both musically and personally. When they perform they sit in a circle, exchanging songs and generally backing one another with harmony and accompaniment. **Women in the Round** perform regularly at Nashville's Bluebird Cafe. They are:

Ashley Cleveland is a superbly talented guitar player, singer and lyricist with an unforgettable bluesy edge to her voice. A Knoxville native, who began playing in local clubs, Ashley developed her writing and performing skills while working on the Bay Area club circuit in California. She has

provided background vocals for Jo El Sonnier and John Hiatt.

Karen Staley, a Pennsylvania native, credits Linda Ronstadt, Bonnie Raitt and black gospel music among her greatest influences. Some of her writing is gospel-oriented, influenced by her time as a social worker in Appalachia. Karen had a brief career as a Christian recording artist on a L.A. label in the early '80s and has released one LP on MCA in 1988. She has had songs recorded by Reba McEntire, The Nitty Gritty Dirt Band, Patty Loveless and others.

Nashville native, **Pam Tillis**, daughter of country star Mel Tillis has spent her whole life around the country music

scene. Diversely talented, she has acted, sang on numerous commercials and has been a recording artist with Warner Bros. She studied classical piano, performed jazz, rhythm and blues, and rock for many years before journeying back to her country roots. Pam's songs have been recorded by Highway 101, Dan Seals, Chaka Khan, Juice Newton and others. She has recently signed a recording deal with Arista Records.

A native of Mississippi, Tricia Walker moved to Nashville 11 years ago. Her main influences have been black gospel music and New Orleans jazz as well as literary heroes such as William Faulkner and Tennessee Williams. Tricia recently wrote *Halfway Around the World*, a moving song about the student demonstrations in Beijing. Tennessee Senator Gore was so impressed, he asked her to perform it at a Democratic function and in Washington D.C.

* * *



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... wish you were here ...

Howdy:

I attended your festival this year and wanted to let you know I enjoyed it very much. I decided I wanted to go once I got the flyer listing the performers. Some of them I've been listening to and going to their concerts for over 15 years. And others, like Lesley Schatz, I've never heard of but enjoyed. The choice of performers is most important and I was very impressed by all the people there. Everyone seemed to be there to enjoy themselves and listen to great music.

I has never been to Alberta before and I have wanted to go for a long time. I like your city. I've always enjoyed Canada. I go to Vancouver a lot whenever I visit Seattle.

So thanks to all you nice people, I have another reason to come to Canada each year.

Tom de Santis
Lyons, Colorado

Dear Terry:

The highlight of the summer for us was all of 10 minutes long, but do we ever appreciate having had them. We can't thank you enough for inviting us to the festival. Having just got off the road from two weeks of dealing with club owners, we thought the festival was a mirage at first. Everyone was so good to us.

We have been doing a series of music related actions against the Via Rail cuts. Sixty musicians, friends and family piled into a Via Rail train and went to North Bay, Cochrane and Kapuskasing. We played on the train every moment we could and then played in legion halls and hotel banquet rooms in all the towns we visited. The whole thing turned into its own kind of folk festival with incredible musical moments from bands like the High Lonesome, the Cajun Ramblers and Stephen Steve.

I thought you'd like to know that the festival spirit remains high even while the snow lies deep. We look forward to bringing that spirit West next summer.

Michelle Rumball
of the Grievous Angels

Hi:

Just a note to thank you and your staff for your gracious hospitality and attention during our visit to your wonderful festival. Its always great to be back in yor beautiful city; and Gallagher Park on a summer night is a lovely natural amphitheatre. One of the highlights of the fest for us was your fantastic gospel workshop, and our favorite find was Joe Louis Walker – a really mesmerizing performer. The jams and parties were a lot of fun and we met a lot of old friends and many new ones. Wishing you continued growth and success.

Lisa Hajer
Winnipeg

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Dear Terry:

Thank you so much for a wonderful festival and such warm hospitality. It was a great homecoming for me.

Jennifer Berezan
Oakland, California

Hi:

Thank you for inviting Show of Hands to appear at the Edmonton Folk Music Festival. It was a terrific opportunity for us and we all had a great time.

I was astounded at how smoothly everything ran at the festival. All of the volunteers were so nice. The food was delicious. Every time I stepped out of my hotel or left the festival site, there was a shuttle bus waiting. The people at the press tent were extremely helpful - we did

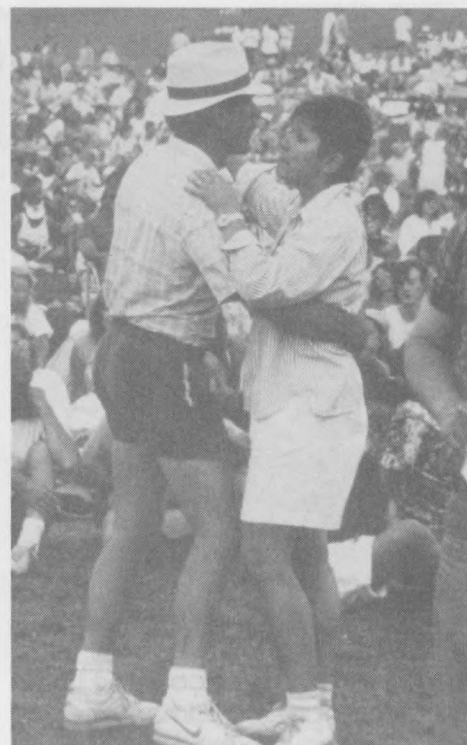
many radio interviews and even appeared on the CFRN-TV News. Best of all, of course, there were three days of incredible music. We got to hear many old favorites and more than a few new ones as well. We also made many new friends among the performers - many of whom were from Los Angeles, but it took a trip to Edmonton to get us together.

Bill Hickey
Woodland Hills, California

Dear Terry:

We all had a great time! It was probably the best-run festival we have ever attended (and that's quite a few). Congratulations on a job well done.

Jeff Laramie
Madison, Wisconsin



Dear Terry:

I was impressed with the way the festival ran. You, your staff and the volunteers pulled off one of the greatest labors of love I've ever seen. Michael Hedges was equally impressed. And he'd love to come back. Okay, so A&M is biased about our artists.

Nancy Szastkiw
Edmonton

Dear Terry:

Just a note of thanks for making my trip to Edmonton a very enjoyable one. The festival was very well managed and the nicest one I've ever attended. The Edmonton folk festival will go into my bank of memories to recall in future years.

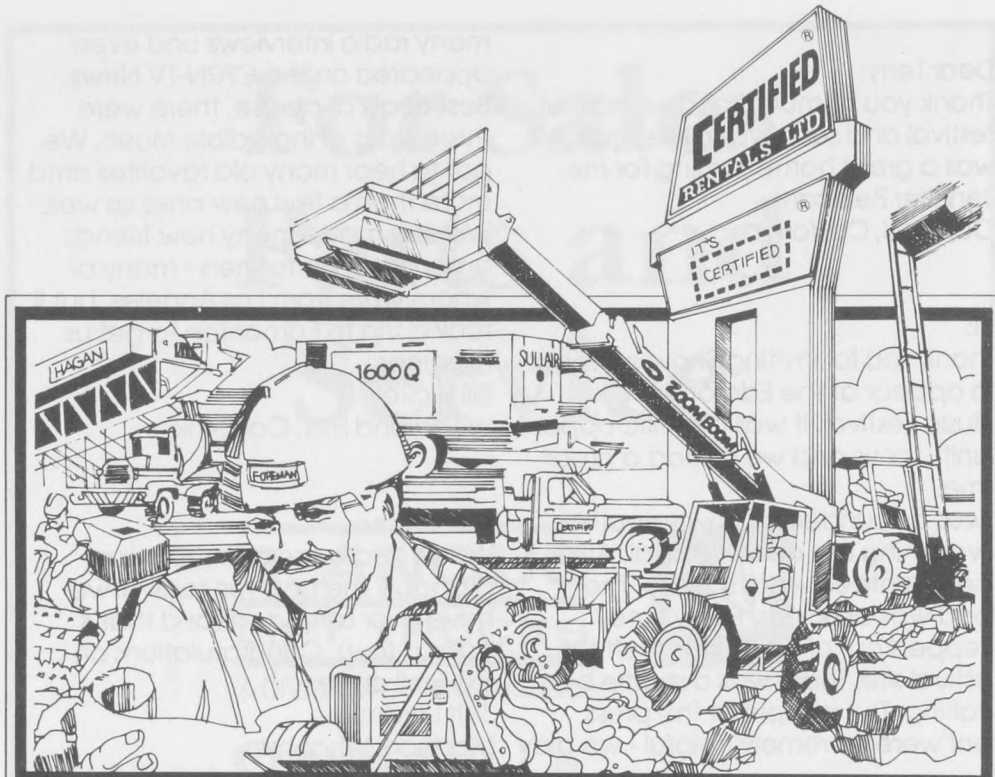
Patsy Montana

Dear Terry:

What a great festival! From the wide variety of first-class performers to the sunshine throughout. Congratulations and many thanks to all the cheerful volunteers and the hard workers behind the scenes.

Dorothy Allen
Vancouver

If you have some ideas or opinions you wish to share with us we'd like to hear from you. Our address is:
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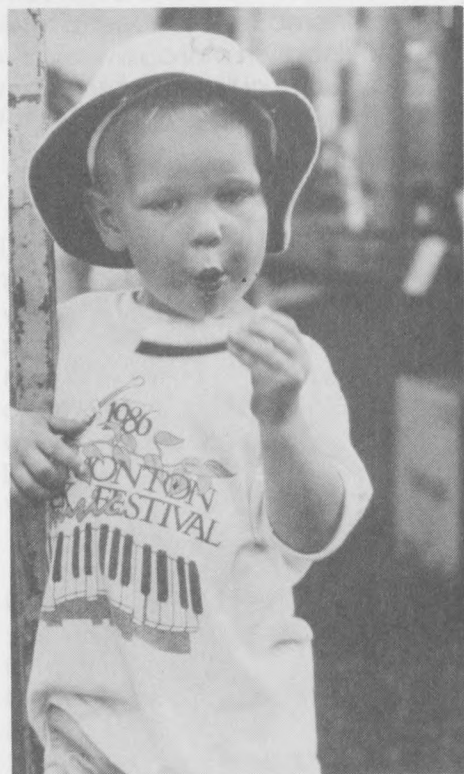
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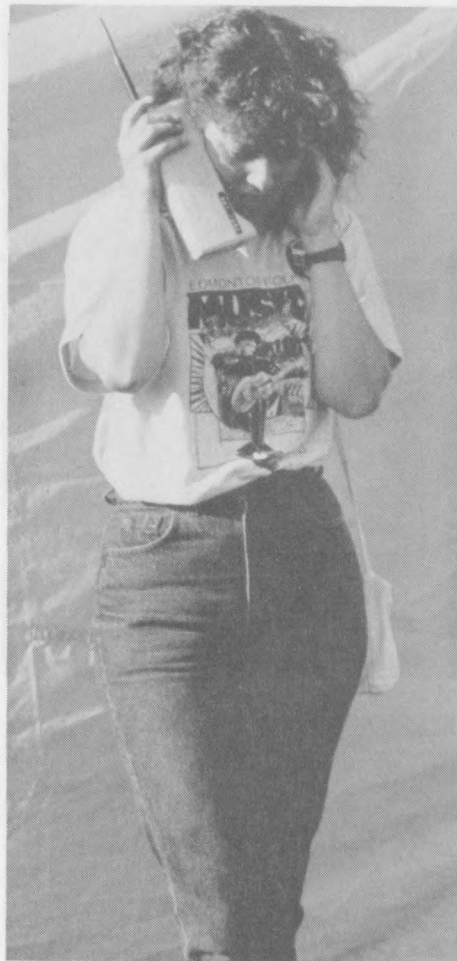
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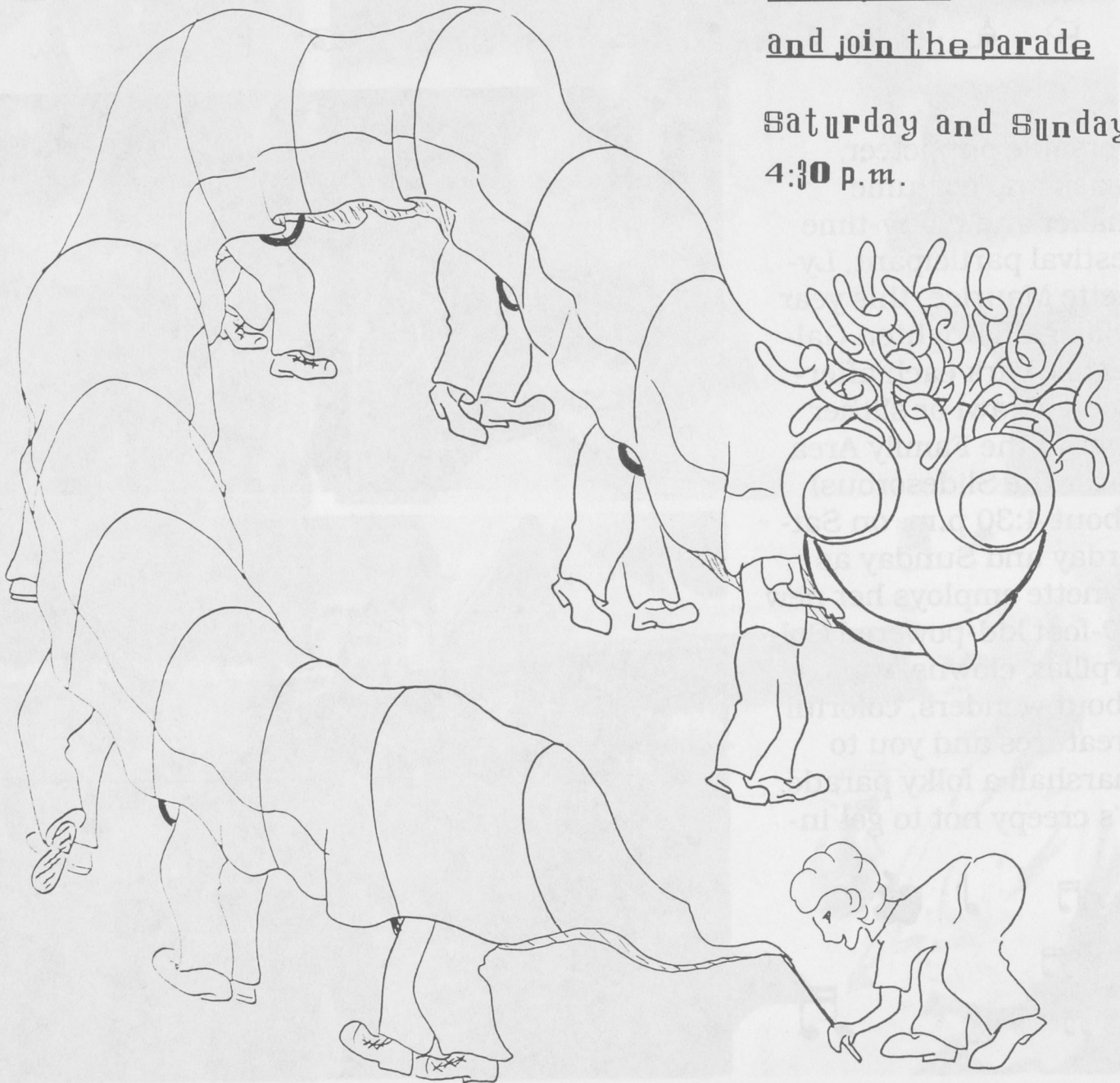


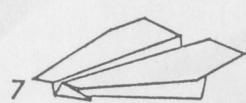
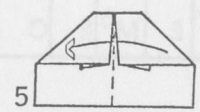
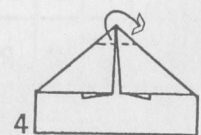
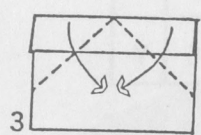
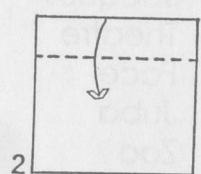
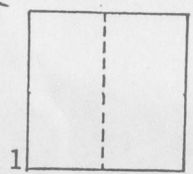
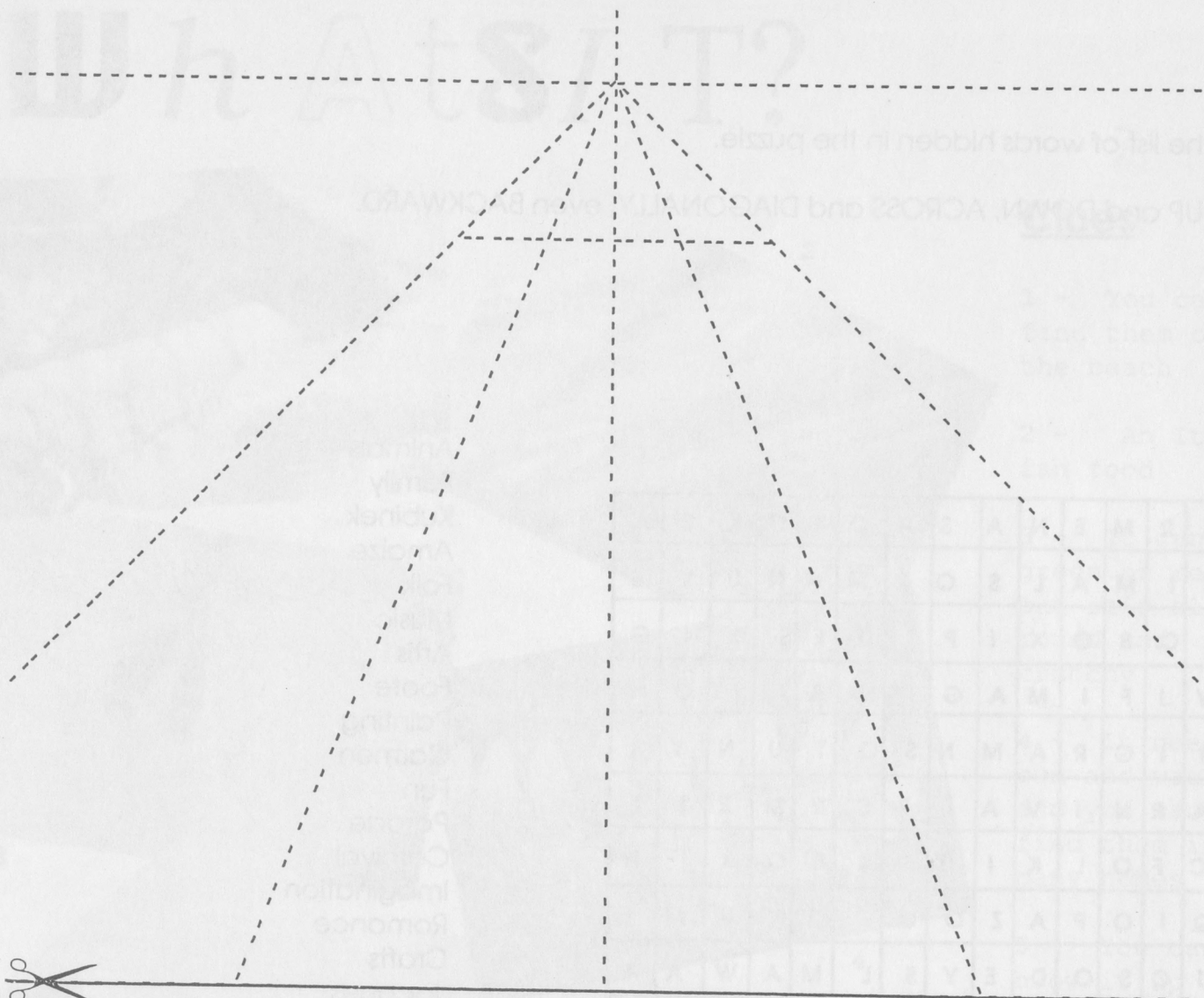




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Find the list of words hidden in the puzzle.

Look UP and DOWN, ACROSS and DIAGONALLY, even BACKWARD.

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A	N	I	M	A	L	S	O	R	M	H	N	U	V	E
I	J	O	B	O	X	I	P	T	D	E	S	B	N	G
F	W	J	F	I	M	A	G	I	N	A	T	I	O	N
A	J	I	G	R	A	M	N	S	O	T	U	N	Y	I
C	A	R	N	I	V	A	L	P	S	R	M	E	L	T
E	C	F	O	L	K	I	G	S	A	E	O	K	I	N
R	Q	I	O	P	A	Z	O	O	L	R	Y	U	M	I
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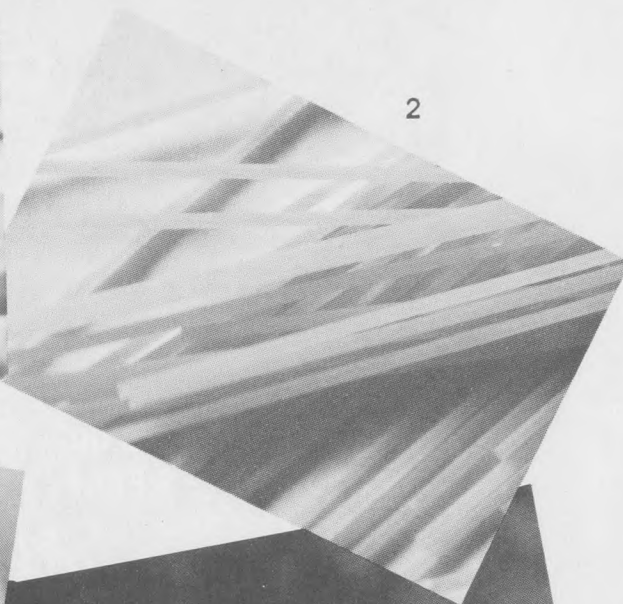
- Animals
- Family
- Kubinek
- Amaize
- Folk
- Music
- Artis
- Foote
- Painting
- Carmen
- Fun
- Parade
- Carnival
- Imagination
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- Crafts
- Jacques
- Theatre
- Face
- Juba
- Zoo

What's It?

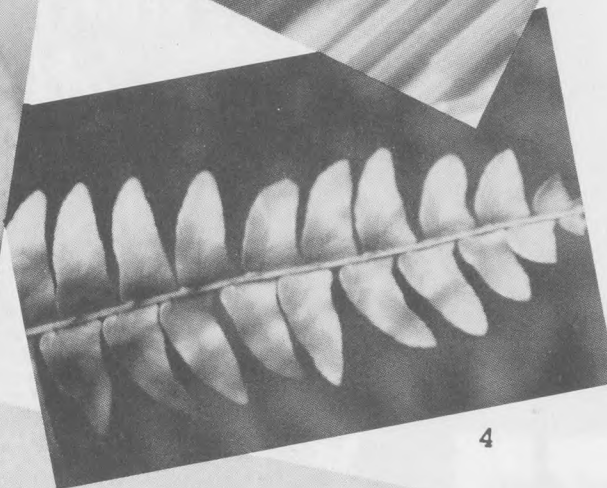
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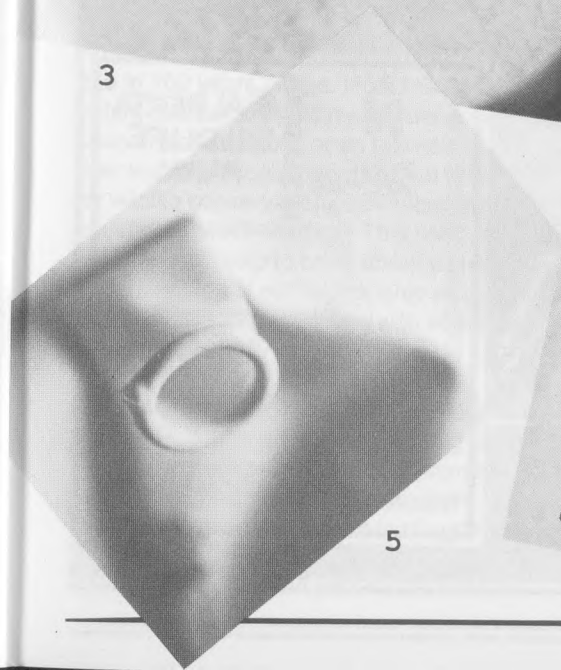
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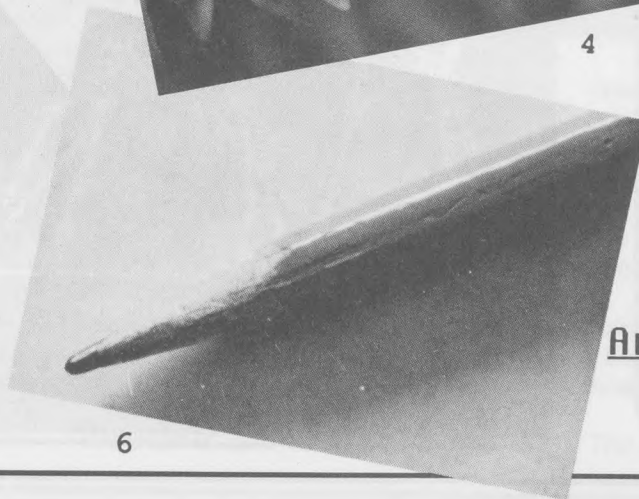
3



4



5



6

Clues

1 - You can find them on the beach

2 - An Italian food

3 - It can be green or red, but it's always round and crunchy

4 - It needs sun and water and you can find them in many homes

5 - You can blow it up and it will float

6 - You can write with it

Answers on page 66

Answers to What's It?

1. Sea shells
2. Spaghetti
3. Apple
4. Fern
5. Balloon
6. Pencil

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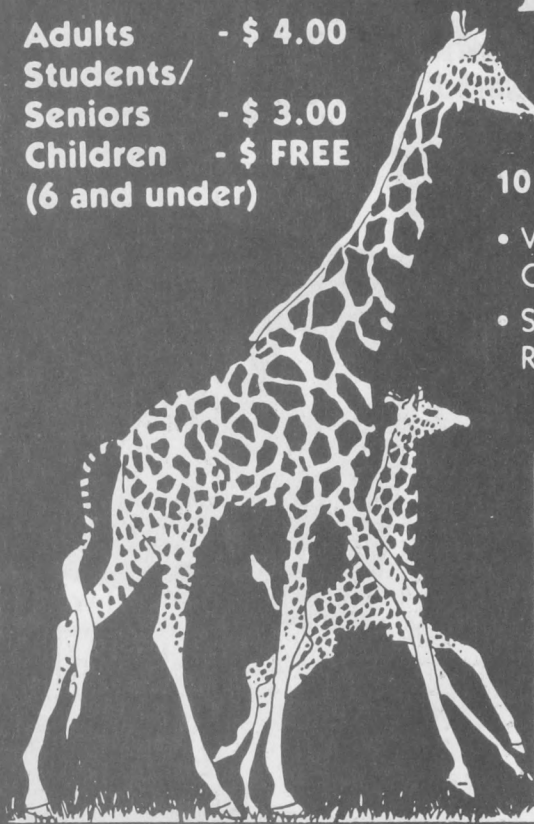
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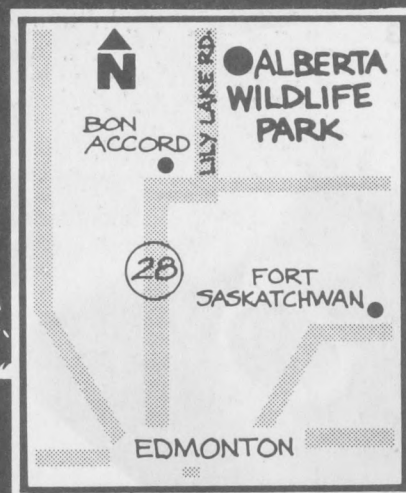
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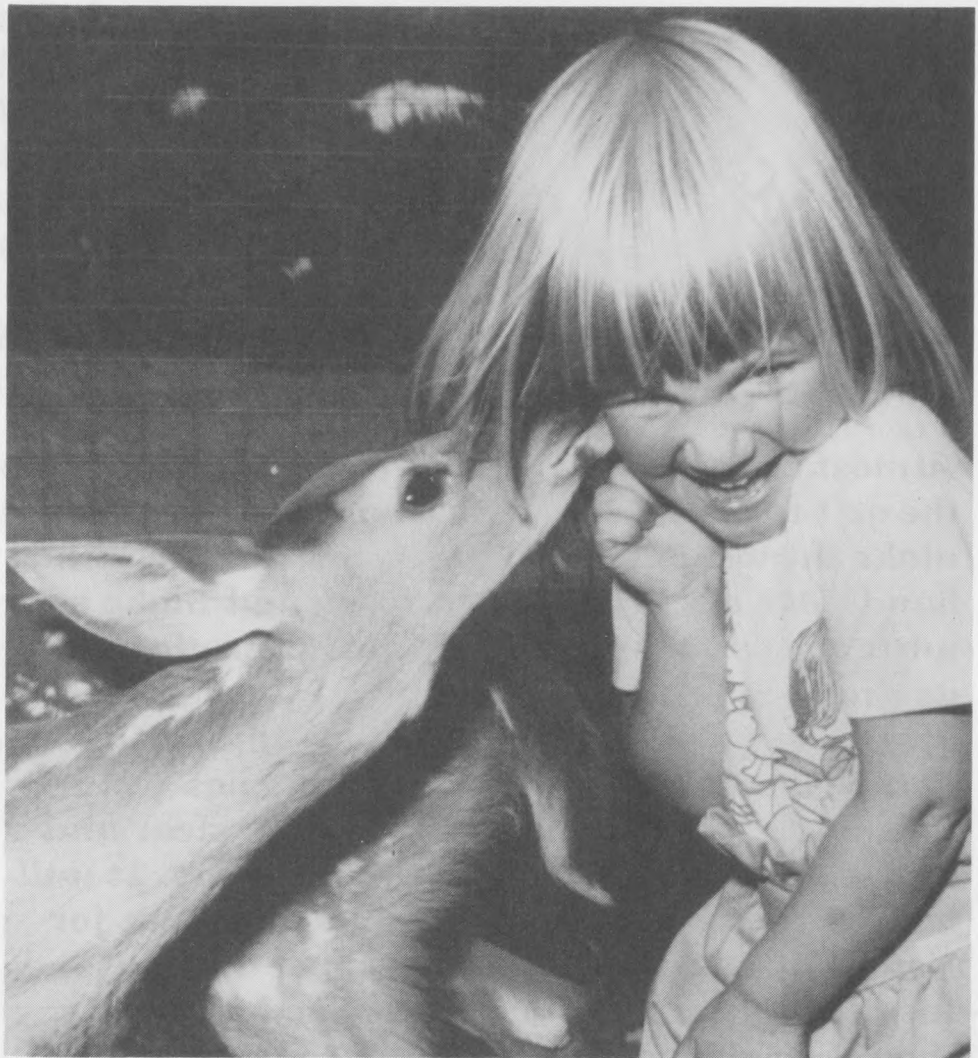
The Alberta Wildlife Park - a safe haven for a host of rare and endangered species from around the world - nestled on the shores of Lilly Lake is a 176-acre park which provides sanctuary for some 2,500 birds and mammals.

The park also provides Albertans with an exciting opportunity to observe exotic and local animals in natural settings, which carefully duplicate their natural habitat.

Since opening its gates on Aug. 17, 1980, the Alberta Wildlife Park has welcomed tens of thousands of visitors annually. Guests at the park are treated to the majesty of the snow leopard, the joyful antics of Vietnamese black pot-bellied pigs and the graceful beauty of Australian black swans. During the spring birthing season the park is filled with sights and sounds of what mother nature does best. At any time of the year there's something for everyone.

Aunt Helen's Petting Zoo is a must for kids - one to 100 years of age. Here folks are able to hug and pet animals most have only seen in picture books or on television. What finer way to educate people about the need for wildlife conservation endeavors at home and throughout the world? This hand-on approach will help to bring about a clear understanding of our relationship with and responsibility to the animals with whom we share the planet.

To further educate and entertain, Alberta Wildlife Park has a Travelling Petting Zoo. With an entourage of about 500 animals - some 10 to 14 different species - park staff tour the province, appearing in shopping malls, retail stores and community events such as the Edmonton Folk Music Festival.



The Alberta Wildlife Park, a non-profit foundation, is dedicated to the preservation and perpetuation of the world's rare and endangered animals. The exploitation and possible extinction of some of the Earth's species must be a major concern to all peoples of all nations. Dedication and foresight are required if we are to ensure that future generations have the privilege of living in harmony with the creatures of our world.

Come talk to the animals at the Alberta

Wildlife Park. It's easy to get to. Just head north on 97th Street, past Bon Accord to Lilly Lake Road, then turn left at the giraffe sign.

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Almost everyone has the gift to create - make things with their hands. We are born with it, just as most of us are born with a love of music, but it must be developed and encouraged. Here - as in music - we aim to develop creative ability. Not all of us can perform in concert, but we should be able to sing a folk song. We try to do the same with crafts. These faculties were natural to humanity in the past, and if we make an effort we'll find that they are still with us.

We must start with the simplest things of everyday life - the things we buy and make ourselves. Everything we use - children's toys and our immediate surroundings - must again have clear and natural forms. It will give us reverence for objects of daily use. And Goethe's words will assume a new importance: *It will remain true: to limit oneself to a few possessions, to love these, to respect them and to live with them, make the poet, the artist, the true human being.*

So we must make our own way and we must find courage to express our humanity through crafts, however simply.



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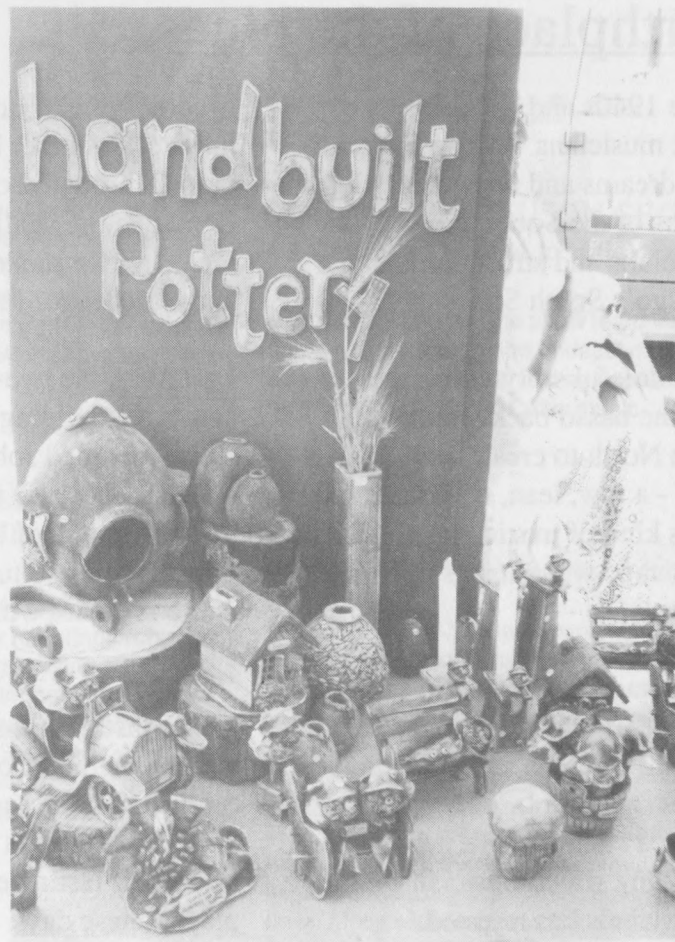
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Birthplace of the blues

In the 1940s and '50s, scores of black musicians with nothing but their dreams and harmonicas left the bayous of the South to work the nightclubs and street corners of Chicago's South Side.

Their doleful storytelling merged with the basso backbeats of the urban North to create the Chicago blues - a raw, lean, thunder-in-your-bones kind of music, which became to Chicago what jazz is to New Orleans.

The sound became world-famous after the nightclub owners, Leonard and Phil Chess, seeking to capture the live nightclub sound on records, started a studio where they recorded struggling street musicians whom major labels has rejected.

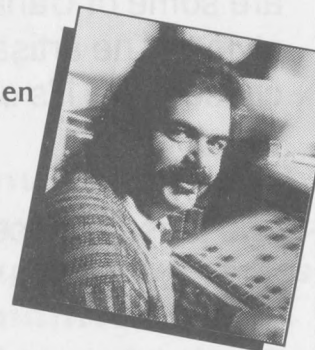
Muddy Waters, Bo Diddley and hundreds of other blues artists passed through the doors of Chess Records. The studio became an incubator for modern black music and a mecca for blues lovers.

Last May, the two-storey terra cotta-and-brick building where Chuck Berry recorded Johnny B. Goode, officially became a Chicago landmark. A group of blues lovers is now planning to turn the building into a museum with a working studio.

Music historians say that the music which emerged from the Chess Studios not only inspired an earlier generation of rock'n'roll groups, but also had a lasting effect on what is played these days.

CKUA *A Sound for All Seasons*

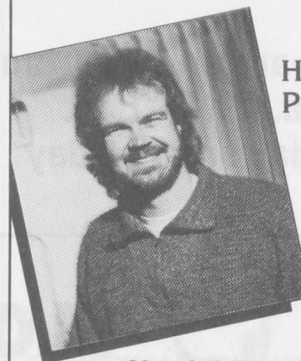
Cam
Hayden



Another Sunday Night

9:30 p.m. to midnight
Folk, Blues, Reggae,
Experimental—All Music!

Holger
Petersen



Natch'l Blues

3:30 - 4:30 p.m. Saturday
Industrial Folk Music
at its best!

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C B C

SIMPLY FOLK

Sunday 3:08 p.m. AM

Sunday 5:05 p.m. Stereo

At the CBC every weekend is a folk festival as Mitch Podolak presents three hours of the very best folk music culled from Canada's many folk festivals. (CBC-Stereo features a shorter version.)

SATURDAY NIGHT BLUES

12:08 midnight AM

Canada's only national blues show comes from Edmonton and is hosted by our former artistic director, Holger Petersen. The show has been on the air three years and offers a variety of blues and roots music from the 1920s right to the present.

SWINGING ON A STAR

Saturday 4:08 p.m. AM

Saturday 11:05 a.m. Stereo

A show about songs and the people who write and perform them. Canada's best singer-songwriters team up with host Murray McLauchlan as they perform their favorites as well as new material.

MUSICAL FRIENDS

Sunday 1:33 p.m. AM

This is a program about the art of music, dealing with music creatively from the inside out, to find out why people write and why they feel so passionately about their music. Host Marie-Lynn Hammond features mainly Canadian artists and often showcases them in concert.

THE ENTERTAINERS

Sunday 2:25 p.m. Stereo

Host Karen Gordon presents an eclectic and adventurous show featuring probing interviews and profiling exciting new songwriters such as Stephen Fearing and James Keelaghan as well as shedding new light on national icons like Gordon Lightfoot. The radio show features artists in concert, a disc of the week, a new song, an international disc pick as well as musical stylings.

PRIME TIME

Monday through Friday 8:05 p.m. AM

This is not a music show by the customary definition, but host Geoff Pevere often includes folk and blues in his hour-long nightly program.

COUNTRY STYLE

Saturday at 5:08 p.m. CBC-AM

Country and blue grass is the fare here as host Laurie Mills brings you the best of the country stylings.

THE MAX FERGUSON SHOW

Saturday at 9:11 a.m. CBC-Stereo

Although this 90-minute show features some rather strange and unusual music, Max can be counted to find an excellent selection of traditional Celtic music.

ACOUSTICS

Monday to Friday 2:30 p.m. - 3:30 p.m.

Hosted by Chris Allen, the program offers music ranging from ethno-cultural groups like Inti Illimani and Ladysmith Black Mambazo through traditional folk singers like June Tabor and Woody Guthrie, as well as pop-folk musicians such as Sylvia Tyson and Pierre Bensusan. It's a wide-ranging program that brings you the music of the world, whether it's African kora tunes, Andean flute music, Irish harps or Canadian guitars. And it doesn't stop there. Along with the best in folk music, you'll find blues, jazz, pop and even the occasional classical piece as contrast.

C K U A

ALL THAT AND JAZZ

Monday to Friday, 10 p.m. - midnight

This is a program that features music that ranges from folk and blues through ethnic, pop and

fusion to jazz. You'll hear music by Spirit of the West, Pinetop Perkins, Clannad, Jane Siberry, Malatheni, Jim Serediak, Manteca and Count Basie and everything in between. Join Chris Allen as he presents the music that folks play throughout the world.

AFTERNOON EDITION

Monday - Friday, 3:30 - 5 p.m.

MUSIC FOR A SUNDAY
AFTERNOON

1:30 - 4:30 p.m.

Music... Roots and shoots! Delivered daily by Bill Coull on the Afternoon Edition, and on Music for a Sunday Afternoon on CKUA-AM & FM. Folk, blues, jazz and contemporary world music are heard each weekday... Doc Watson to Dr. John... Savuka to Shadowfax... Hear what's really happening in traditional and contemporary music.

RAGTIME TO ROLLING
STONE

Tuesday, 8-9 p.m.
Saturday, 4:30-5:30 p.m.

This twice-weekly radio program surveys the history of popular music from 1900 to 1970. The program is designed primarily as a resource for students in three Athabasca University humanities courses dealing with the history of popular music. but you don't have to be an Athabasca University student to enjoy this historical voyage through the musical sounds of The Jazz Age, The Swing Era, The Golden Years of Rhythm and Blues, The Rock'n Roll Revolution of The Subversive '60s. The show is hosted by David Gregory of Athabasca University and CKUA's Brian Dunsmore.

FM88
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***WE'RE
ROOTS
RADIO***

ROOTS WEEKDAYS 9:00 AM

HEARTACHES BY THE NUMBER	TUES	6 PM
OFF THE WALL	WED	8 PM
BEFORE THE DELUGE	SAT	NOON
DANCE OF LIFE	SUN	10 AM
IN THE TRADITION	SUN	8 PM

***7 DAYS
A WEEK!***

LATER THAT SAME EVENING

Saturday, 10 p.m. - 2 a.m.

The show focuses on a wide variety of contemporary music forms, particularly blues and R&B, fusion jazz, rockabilly and rock'n roll. The program is presented commercial free. Each week, emphasis of the program is on contemporary interpretations of these forms of music, classic selections from the past are not ignored.

ANOTHER SUNDAY NIGHT

9:30 p.m.-12 midnight

The show is a roots music program. It begins with folk or acoustic music, moves on to blues from 9:45 p.m. to 10:30 p.m., spotlights reggae from 10:30 to 11 p.m. and looks at the growing number of African artists and their music from 11 p.m. until 11:30 p.m. Host Cam Hayden presents the different and unusual from CKUA's vast collection of over 60,000 records.

NATCH'L BLUES

Saturday, 3:30 p.m.

Canada's longest running blues program is

hosted by Holger Petersen and often features a blues artist as co-host. In addition to providing excellent music, the show spotlights the blues scene in Alberta.

HP SAUCE

Saturday, 8 p.m.

HP that's Holger Petersen, again - with his bag of blues records, interviews. It's another hour of music, only it's a lot more eclectic as HP steps off the well-travelled blues trail.

C J S R

ROOTS

Monday - Friday,
9 - 11 am

A crucial mix of the old and new, each show incorporates blues, country, world beat, folk and other acoustic-rooted music into a package that'll keep you firmly in touch with the roots revolution.

OFF THE WALL

Wednesday, 8 p.m.

Host Doug Langille packs the whole spectrum of blues into a 90-minute dynamite package that covers everything from heavy electric urban blues to country blues, with layovers in the Jump and pre-war genres.

BEFORE THE DELUGE

Saturday, noon

Folk music that reflects the collected experience of the world's population, with host May Thurber and guest hosts.

IN THE TRADITION

Sunday, 8 p.m.

Tom Coxworth and Andy Donnelly present two hours of modern folk, traditional and Celtic music with just a wee bit of a twist. Highlighted with weekly specials, interviews and news always presented with a touch of humor. It's a lively fast-paced two hours.

DANCE OF LIFE

Sunday 10 am

The Dance of Life is emotion, rhythm, an urge to move. A variety of hosts bring you world beat music to kick-start your day.

* * *

OLDIES 1260

The Edmonton Folk Music Festival notes with sadness the passing of the following since the last festival:

Helen Creighton

Lotus Dicky

Floyd Jones

**Henry Thomas
Hibbs**

Mike Flanagan

Ted Bogan

Myles Horton

Stewart Cameron

**Terence (Cuz)
Teahan**

Joe Raposo

Dave Tarras

Hally Wood

Ewan MacColl

Lena Spencer

Royston Wood

Will MacLean

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The Sounds of Africa

mbaqanga!

chimurenga!

soukous!

juju!

By Alex Varty

The music of Africa – varied as its lands and its peoples – ranges from ritual drumming to men's choirs and light, danceable pop.

Anyone looking for a definition of African music can only conclude that it is music made by Africans. There is no one "African music" just as there is no one "American music."

Africa is a massive continent, home to a wealth and diversity of regional cultures: every tribal grouping, every linguistic division and every socio-economic caste seems to have its own indigenous musical style. But it is important to remember that whatever the global information networks are promoting as "African music" is only, at best, a small piece of the challenging, beautiful and sometimes enigmatic puzzle that African musical cultures offer Western ears.

In the Western popular imagination, African music is the drum. The drum dominates only a few African music styles, and those are largely based in ceremony or ritual. More central to the everyday African musical experience is the voice.

From Tunis, in the Islamic north to Port Elizabeth, in the Christian south,

from sophisticated Dakar in the west to the impoverished Somali nomads of the east, Africans sing with a full-throated passions and fluidity that comes as a delightful shock to those of us raised on the nasal wheezings of most northern folk or country performers.

*There are songs
for every occasion... songs for
field work... for
the marketplace...
for travel... for
children's games*

Perhaps this is a product of the environment. Though we only hear of Africa when dreadful things happen there – coups, plagues, famines – for the most part the continent is blessed with sun and fair weather. And so much of the African's social life is conducted out of doors, where singing sounds best. In many tribal cultures, there are songs for every occasion, songs for field work, for the marketplace, for travelling, for children's games, for relaxing at home.

From the general to the specific, let's look at some of the musical

styles you'll hear once you start investigating African music.

South African music is very much in vogue, thanks largely to Paul Simon's *Graceland*, which successfully expropriated Zulu men's choirs and mbaqanga rhythms to enliven the pop singer's rather dry vocal delivery.

Though many black South African popular musicians spend their time making inferior copies of American funk sounds, those with a greater connection to rural, traditional life have come up with a kind of Zulu rock that is spare, stripped-down, and hard-hitting. Not unlike Chicago blues in its naked emotional force, yet far more hummable, *mbaqanga* must rank as one of the world's great popular styles. And the dozens of a capella groups take South African melodies – and the primacy of the voice – to even greater peaks, drawing from traditional chants and the European hymns to forge a style that is as smooth and powerful as the best black American gospel.

Though many South African musicians claim to be apolitical, music plays a major part in the freedom struggle. Protest songs keep the spirits up and spread the news of events not reported in the heavily censored mass media.

A step north, in Zimbabwe, the rhythms are lighter, the messages more hopeful, and bands with names like the Marxist Brothers have "top ten" singles. Contemporary Zimbabwean pop is largely inspired by the pioneering efforts of one man: guitarist/singer/composer Thomas Mapfumo, whose "chimurenga" sound combines a deep, reggaeish bass and drum pulse with light, skittering guitars playing contrapuntal melodies often transcribed directly from traditional Shona *mbira* (thumb-piano) music. Mapfumo hit upon this pleasing combination during the Zimbabwean war of independence. Though writing for Rhodesian state radio programs, he used ironic parables and cleverly phrased ambiguities to beam coded messages of support for Robert Mugabe's freedom fighters out into the countryside. Mapfumo's use of traditional tunes in a modern context also had a political impact, helping Zimbabweans look at their own cultural heritage as a source of

strength and pride rather than as an antiquated, hickish embarrassment. Mapfumo remains one of Zimbabwe's most important musicians, and is a major influence on such popular acts as the Bhundu Boys and the Four Brother, whom you'll hear at this festival.

Zairean *soukous* is probably the nearest thing to any sort of pan-African musical phenomenon. A light, seductive dance music, elegant and restrained yet powerfully soulful, *soukous* is popular throughout Central Africa, huge in Paris, and highly influential in the French Caribbean, where the soukous-inflected "zouk" sound is all the rage. This is doubly, for *soukous* is the result of the meeting of African guitar styles with Cuba's horn-driven rhumbas and mambos, during the 1950s. The rhythms that fuelled the Cuban craze were originally exported to the Caribbean with the slaves abducted from West Africa some centuries before.

Soukous is a sleek, glossy music, romantic and extroverted in a typically Latin fashion. *Soukous* musicians show exquisite taste when playing behind a singer, crafting polyrhythmic webs around simple sets of chord changes. But when they're allowed to step out, after the vocal choruses, they'll sizzle with fiery, jazzy solos and doubletime tempos. Dancers love *soukous*, and it's not surprising that it is the music of choice in discos and bars throughout much of the continent.

Soukous is gradually gaining a following in North America, too, but it is still not as well known here as Nigeria's *juju* music, popularized throughout the English-speaking world by King Sunny Ade's sparkling performances and recordings.

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Juju's almost psychedelic lead guitars are a natural lure for the rock-oriented listener, but they're largely ornamental in function. The talking drums provide the real core of the music, rapping out coded messages that supplement or underscore the lyrics.

Talking drums are also important in the contemporary music of Senegal, Mali and Gambia. Though not as essential to the music as they are in Nigerian styles, they add an element of historical continuity to the recordings and concert appearances of such internationally acclaimed figures as Youssou N'Dour and Salif Keita. The current pop styles from Senegambia are as sophisticated and attractive as any music being made anywhere. This should not be surprising given that these countries are part of an area where playing music has been the near-exclusive right of an hereditary caste of professional musicians for generations.

These *griots* are simultaneously

revered as possessors of great, even magical musical and spiritual gifts, and outcast, as practitioners of arts frowned upon by the mullahs of Islam. The *griots* form a link to the older animistic beliefs displaced by Mohammedanism some centuries ago, and yet they echo the muezzin's cry in their wailing, keen-ing vocal styles. Their instruments and even some of their songs have ancient pedigrees, yet they retain, to our ears, a miraculous freshness. The *griot* tradition is still growing and it still exerts a powerful influence on West African culture and on those Western musicians, including such jazz artists as Don Cherry and the World Saxophone Quartet's Julius Hemphill, who have studied it.

North of the lands of the *griots* lie the sands of the Sahara, and beyond them the great crescent-shaped expanse of Arabic Africa. From Morocco to Egypt, and beyond, up on either side into Spain and southern France, Turkey, Greece and the Balkans, there is

more or less continuous musical culture – the legacy of the Arab expansionism that marked the first half of this millennium. It gives us flamenco, Algerian "rai", the Cairo cabaret stylings of Om Kalthoum, and Green *rembetiko*, among other sounds, all the variegated cross-pollinations of one of the world's oldest musical cultures.

African music presents such a vast panorama that even the most dedicated listener can't hope to discover all of its many facets and variation, more of which seem to surface every day. This brief overview has ignored some of the music's finest manifestations: the drum choirs of Burundi and Ghana, the ancient liturgies of the Ethiopian Orthodox church, Fela Kuti's Nigerian funk, the uniquely delicate and beautiful sounds of Madagascar, the politically-charged modern jazz of Abdullah Ibrahim and Dudu Pukwana, the panic rites of Joujouka... the list is endless.

The voices of Africa seem bound to play an evermore important role in the world, culturally and politically. Hopefully we in the West will approach their musical ambassadors with respect and understanding, enabling us to dispel the mists of rumor, misinterpretation, and legend which have for too long masked the beauty of African sounds, and the continent.

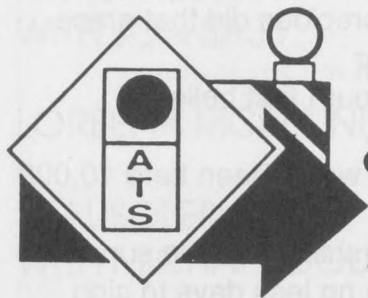
Alex Varty is a musician and associate editor of Georgia Straight

* + * + * +

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ALBERTA TRAFFIC SUPPLY



GOOD NIGHT IRENE

Huddie Ledbetter

Last Saturday night I got married
Me and my wife settled down.
My wife and I have since parted
Gonna take a little walk down-
town.

Chorus

Irene good night, Irene good
night
Good night Irene, good night
Irene
I'll see you in my dreams.

Sometimes I live in the country
Sometimes I live in the town
Sometimes I take a great notion
To jump in the river and drown.

Chorus

Stop ramblin', stop your gamblin'
Stop staying out late at night,
Go back to your wife and family
And stay by the fireside bright.

Chorus

Please do your part in keeping a healthier
environment by placing your waste in the
appropriate color-coded barrels.

BLUE barrels for plastics

GREEN barrels for pop cans

YELLOW barrels for bottles and glass

RED barrels for all other trash

Thank You

AMAZING GRACE

Traditional

Amazing grace, how sweet the
sound
That saved a wretch like me
I once was lost but now I'm
found
Was blind but now I see

'Twas grace that taught my heart
to fear
And grace my fear relieved

How precious did that grace
appear
The hour I first believed

When we've been here 10,000
years
Bright shining as the sun
We've no less days to sing
God's praise
That when we've first begun

MAIN STAGE CONCERTS

FRIDAY

5:30 P.M.

JUBA!

GRIEVOUS ANGELS

WOMEN IN THE ROUND

METAMORA
WITH MARTIN SIMPSON

RANCH ROMANCE

STEPHEN FEARING

ALTAN

HANS THEESSINK
WITH JON SASS

LOREENA MCKENNITT

BEAUSOLEIL
WITH MICHAEL DOUCET

SATURDAY

2 - 3 P.M.

TBA

6 P.M.

THE KAFALA BROTHERS

PETER ROWAN
AND JERRY DOUGLAS

LAURIE LEWIS
AND GRANT STREET

THE FOUR BROTHERS

DADY SPILLANE

NANCI GRIFFITH

SOLOMON BURKE

KOKO TAYLOR
AND THE BLUES
MACHINE

SUNDAY

2 - 3 P.M.

PAPA WEMBA

6 P.M.

DAN AR BRAS
AND DAVEY GRAHAM

THE BATTLEFIELD BAND

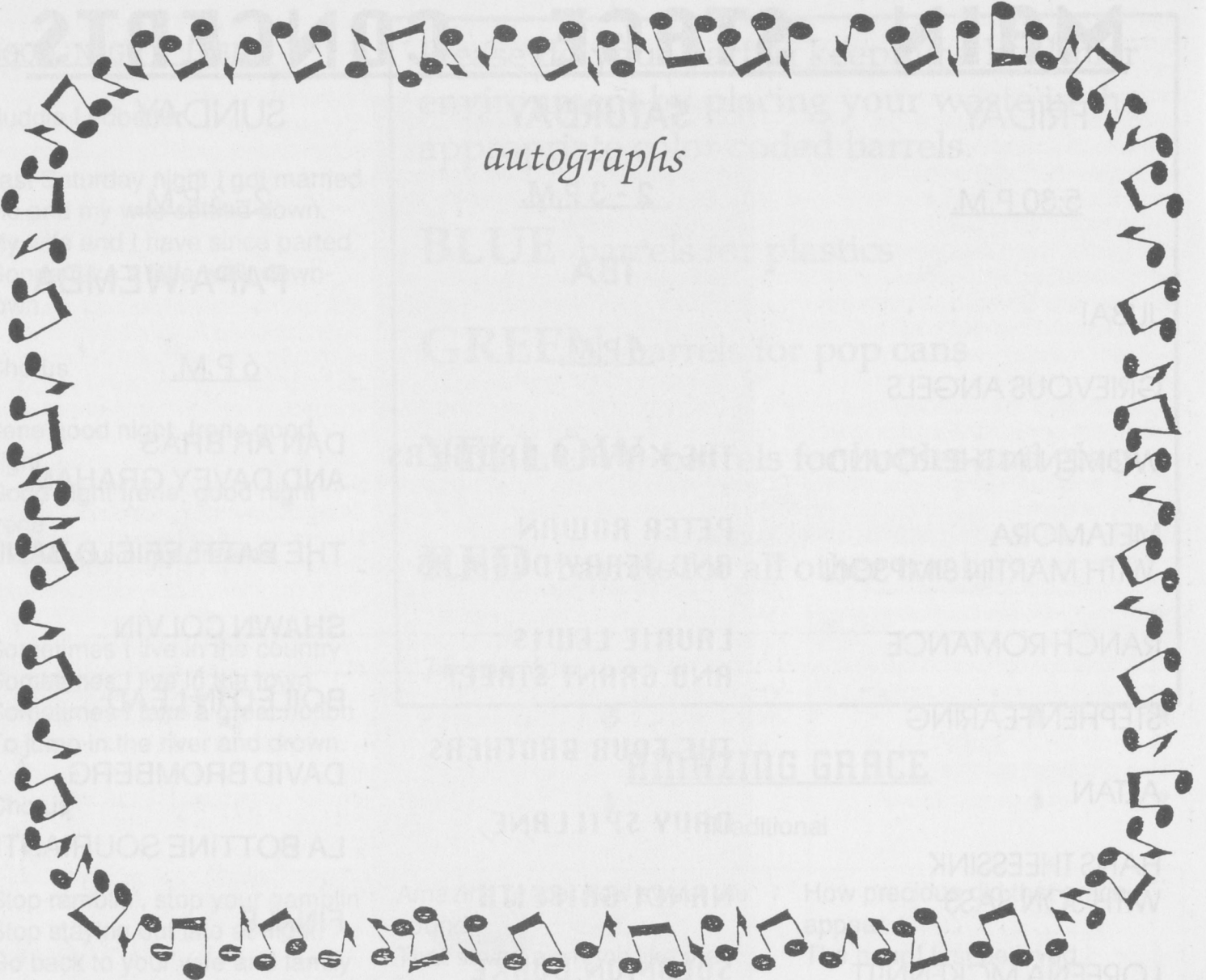
SHAWN COLVIN

BOILED IN LEAD

DAVID BROMBERG

LA BOTTINE SOURIANTE

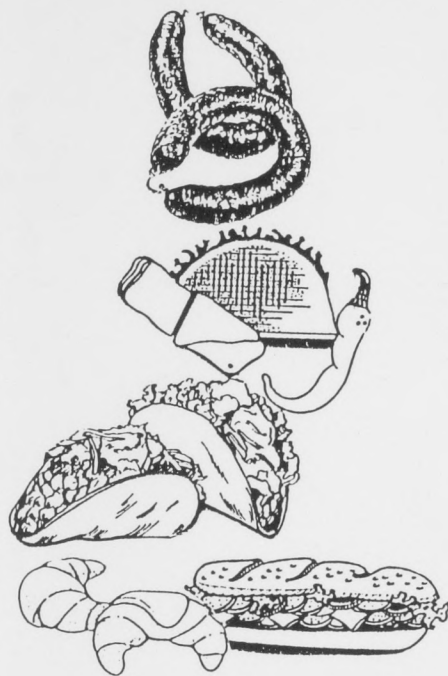
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autographs

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AUG. 9, 10 and 11



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Sunday 10 a.m.-11 p.m.

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Sunday 10 a.m.-10 p.m.

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